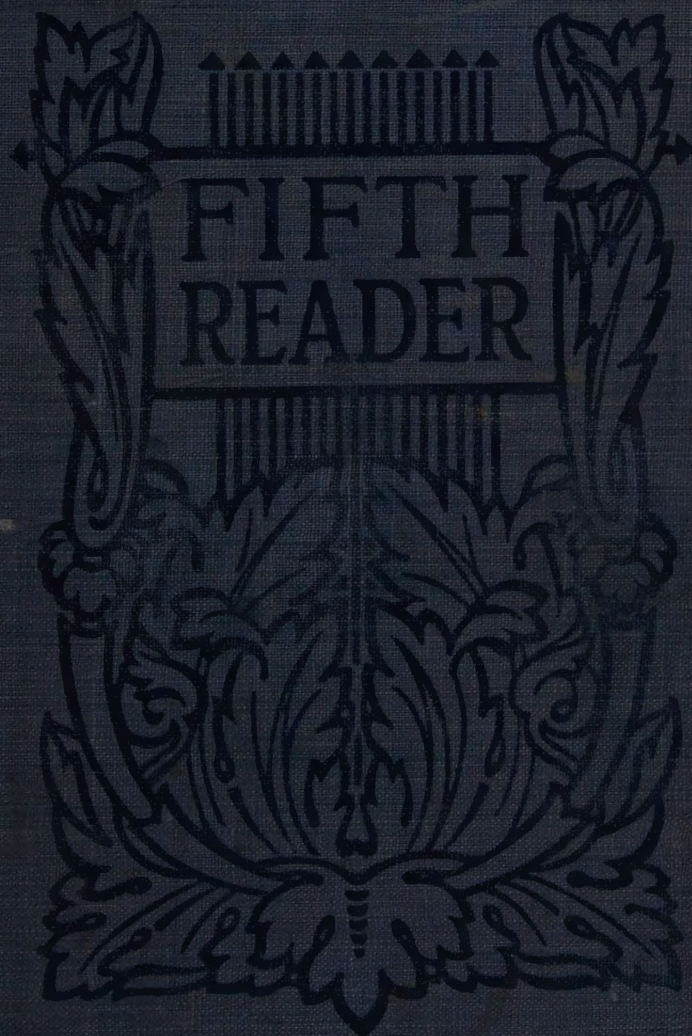


NEW EDUCATIONAL - MUSIC COURSE -



GINN AND COMPANY PUBLISHERS

M. H. DeLong.

FIFTH MUSIC READER

BY

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"ELEMENTS AND NOTATION OF MUSIC"

AND

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ART SONGS, CANTATAS, ORCHESTRAL WORKS

GINN & COMPANY

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INTRODUCTION

THE place of the FIFTH READER of the New Educational Music Course in this system of musical instruction will be better understood by a cursory glance at the entire Course.

THE AIM of the New Educational Music Course is,—

The New
Educational
Music Course

- To inspire love of good music ;
- To develop a musical voice ;
- To teach sight singing ;
- To induce musical interpretation.

THE MATERIAL represents *all forms of music*, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

Some of the best living composers are represented by settings of "poems every child should know."

The *wide range of song subjects* and the variety of moods represented in the Course respond to the complex nature and environment of childhood and youth.

The *part songs* are made particularly attractive by contrapuntal treatment, introduction of the melodic theme in the lower voices, and voice accompaniments.

The *vocal arrangements* from the classics reflect the spirit of the original, both melodically and harmonically.

THE PLAN underlying the arrangement of the material furnishes an *outline* for consecutive study ; at the same time the material is so grouped that any modification of the plan can easily be made by teachers when occasion seems to make it desirable.

Suggestive headings and marginal notes make clear the special rhythmic and melodic problems in process of development.

The *Glossary* in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical signs and terms occurring in that reader. At the same time it summarizes for the

teacher the technical work which study of the reader develops. The Glossaries of the successive books contain such analysis as may logically be presented in connection with the respective readers.

The Fifth Reader of the New Educational Music Course is adapted for study in the average eighth and ninth grades.

**The Fifth Music
Reader**

Part I is made up of part songs for unchanged voices, in range the same as those used in the preceding grade.

Part II continues part songs for unchanged voices, the range of the alto being slightly lowered.

Part III presents music arranged for three unchanged voices, or for two unchanged voices and the bass voice. The compositions are complete with the upper three voices singing, or the upper two voices and the bass voice.

Part IV continues the study of the F clef, and the music is arranged for three unchanged voices and bass, *ad libitum*: that is, with the bass voice it is complete four-part music; without the bass voice it is complete three-part music.

Part V consists of biographical and historical matter relating to music.

Except in connection with the bass staff there is no problem in the Fifth Reader in which the student has not already had considerable experience. The study is therefore almost wholly devoted to the interpretation of song, and choral work of high quality should be expected.

All helps which the printed page can give, rates of movement, dynamics, marks of expression and phrase marks, are provided in order that thoughtful and worthy musical appreciation and rendition may be fostered.

By way of broadening the musical horizon of the pupil, and with the hope of making lasting and concrete the impressions that have been accumulating with the years, Part V of the Fifth Reader contains explanations of music forms and biographical accounts of the masters of music. Studied in connection with compositions representing them, the masters of music should become as familiar to the public school student as are the characters of history and the great names in literature.

Broad musical development. Recognition of musical effects through the sense of hearing and reproduction of the effects by the pupil should continue in every grade. Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and faithful interpretation of the sentiment expressed by the composer,—these will give to the music hour an aesthetic and educational value which will render it worthy of its place in the school program.

Suggestions

Assignment to parts. Voices should be grouped according to quality and range and assigned to their proper parts. Frequent exchange of parts is advisable, however, as long as the voices are adapted to such exchange.

The probable extremes of range of voices at this period are,—first soprano, \bar{c} to \bar{g} ; second soprano, b to \bar{e} ; alto, g to \bar{b} ; alto tenor, f to \bar{g} ; incipient bass, d to \bar{d} ; bass, A to \bar{c} . Whenever the extremes of range are touched in the melodies of the Course, the approach is such as to induce proper voice quality without effort or strain.

Written work. Individual progress may be tested and pupils strengthened by requiring written reproduction of musical phrases or entire melodies which are sung or dictated by the teacher. Where an instrument is available, written reproduction of one of the parts heard, while two or more parts are being played, cultivates musical discrimination.

Song repertoire. The many songs in the reader worthy to be committed to memory and the variety of song programs available within the music book should not escape attention. Excerpts from the large music forms,—sonata, symphony, oratorio, opera, etc.,—suggest investigation of these fields, and such combination of essay, song, and story as will awaken the deepest interest in the composer and his work.

Books for reference: Grove's Dictionary of Music and Musicians, Riemann's Dictionary of Music, Hughes' Musical Guide, Baker's Dictionary of Musical Terms, Baker's Biographical Dictionary of Musicians, Elson's Music Dictionary, Naumann's History of Music, Dickinson's Study of the History of Music, Parry's Evolution of the Art of Music, Parry's Studies of Great Composers, Parry's Summary of Musical History, Goetschius' Lessons in Music Form, Upton's Musical Handbooks, Goepp's Symphonies and their Meanings.

Acknowledgment is due to Messrs. Houghton, Mifflin & Company for the use of "Hymn of Adoration," by John G. Whittier, "Stars of the Summer Night" and "Daybreak," by Henry W. Longfellow; to Messrs. Charles Scribner's Sons, publishers of "St. Nicholas," for the use of "Shadowtown Ferry;" and to Mrs. Emily Huntington Miller for the use of "The Bluebird."

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PART I

PART-SONGS AND CHORUSES FOR UNCHANGED VOICES

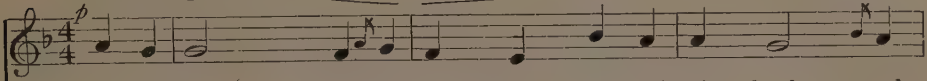
SONG AT EVENING

NIXON WATERMAN

BIZET

Arr. from the Opera Comique "Carmen"

Andante espressivo



1. Day is done; shad-ows dark - en; Hill and vale hush and
2. Faint and far, bells are chim - ing, All their tones sweet - ly



1. The day is done; . . the shadows darken; Hill and vale hush and
2. O, faint and far, . . . the bells are chiming, All their sweet tones are



1. Day is done; shad-ows dark - en; Hill and vale hush and
2. Faint and far, bells are chim - ing, All their tones sweet - ly



- heark-en. 'Neath the sky's star - ry eyes Flow - ers nod and
rhym-ing; God its guide, earth shall glide Thro' the tran - quil



- heark-en. 'Neath the sky's star - ry eyes Flow - ers nod and
rhym-ing. God its guide, earth shall glide Thro' the tran - quil



- heark-en. Be - neath the star - ry eyes The flow - ers nod and
rhym-ing. With God its guide, the earth Shall glide thro' tran - quil

dream, While the world lies pearled In the moon's soft beam.
night To a morn new-born. In a ho - ly light.

dream, While all the world lies pearled, lies pearled In the moon's soft beam.
night, On to a morn new-born, new-born In a ho - ly light.

lies pearled . .
new-born

A COACHING PARTY

M. L. BAUM

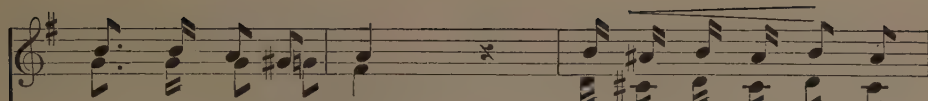
Allegretto scherzando

E. JAKOBOWSKI

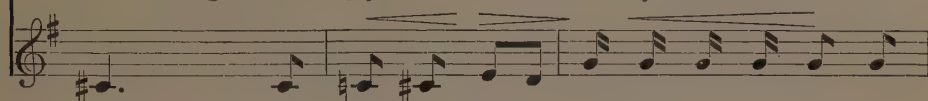
Arr. from the Comic Opera "Erminie"

1. Mer-ry, mer-ry peals of laugh-ter Down the long road
2. Tal-ly 'ho, we pass the vil-lage! See the chil-dren


ring-ing, Ech-oi-ning through the val-ley, Then
scat-ter, Paus-ing then to cheer us And




ris - ing in - to song; Tal - ly ho the horn is
hear our glad re - ply; Tal - ly ho, with hoofs re -




ris - - ing in - to song;
hear our glad re - ply;



sound - ing, Gay re - frain is fling - ing, All the world to -
sound - ing, Whip and wheels a - clat - ter, Long the leap - ing



day Will yield us right of way. Than the wind more
lash, But light its danc - ing flash. Quick to heed, each



glad and gay, Our coach sways light a - long.
splen - did steed Could thus for - ev - er fly.

STARS OF THE SUMMER NIGHT

LONGFELLOW

HENRY SMART

Con moto ma tranquillamente

p

Stars of the sum-mer night, Stars of the sum-mer night,
p Stars, . . . stars of the sum-mer night,
p Stars of the sum-mer night, Stars of the sum-mer night,

pp

Far in yon az-ure deeps,
pp Far in yon az-ure deeps, Hide, hide your gold-en light,
 Far in yon az-ure deeps, Hide, hide your gold-en light,

cres.

cres. Hide, hide your gold-en light, She sleeps, my la-dy
cres. Hide, hide your gold-en light, my la-dy sleeps, she
cres. Hide, hide your gold-en light, my la-dy sleeps, she

dim. A

sleeps, . . she sleeps, she sleeps.

dim. A

sleeps, my la - dy sleeps, . she sleeps. . . .

dim. A

sleeps, my la - dy sleeps, she sleeps. Moon of the

poco cres.

Moon of the sum - mer night, Far down yon west - ern steeps,

poco cres.

Moon of the sum - mer night, Far down yon west - ern steeps, Sink

poco cres.

sum - mer, sum - mer night, Far down yon west - ern steeps, Sink

f B *p*

Sink, sink in sil - ver light, She sleeps, my la - dy

f B *p*

Sink in sil - ver light, She sleeps, she sleeps, my

f B *p*

Sink in sil - ver light, She sleeps, she sleeps, my

cres.

sleeps, sleeps. Sink, sink in

la - dy sleeps, . . My la - dy sleeps, . . she sleeps, She

la - - dy sleeps, my la - dy sleeps, my la - dy sleeps, she

sil - ver . light, . She . . sleeps, my la - dy sleeps,

sleeps. Sink in sil - ver light, She sleeps, my la - dy sleeps, my la - dy

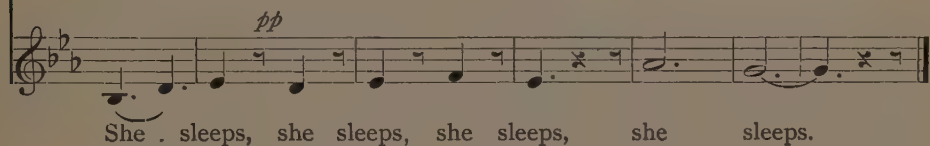
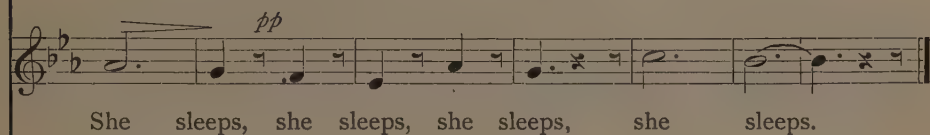
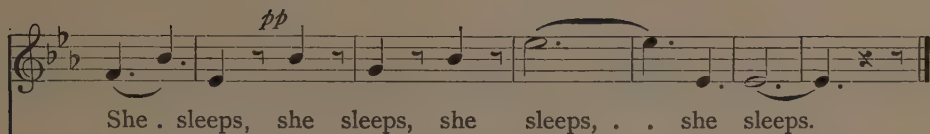
sleeps. Sink in sil - ver light, She sleeps, my la - dy sleeps,

C *p*

. my . . la - dy . . sleeps,

sleeps, my la - dy sleeps, my la - dy sleeps,

. . my la - dy sleeps, my la - dy sleeps,



REST

Seymour

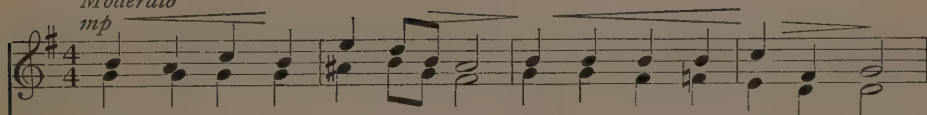
WEBER

G. W. DOANE

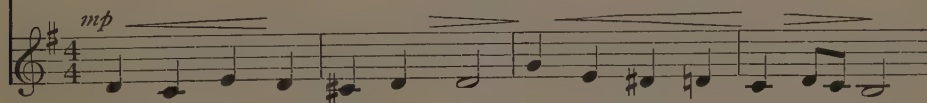
Moderato

mp

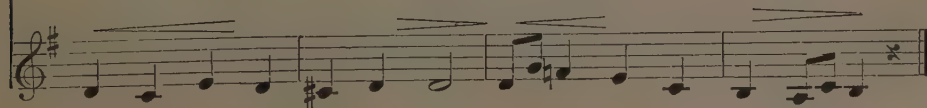
4



2. Soon for me the light of day Shall for - ev - er pass a - way ;



Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.



M. B. WILLIS
Moderato

RUBINSTEIN
Arr. from "Melody in F"

5 *mp*

1. Hail, love-ly Au - tumn, be-loved of the year, Glad - ly I
O - pen thy store-house of treas - ures un - told, Come with thy

2. Hail, love-ly Au - tumn, fair sea - son of sheaves, Crowned with a
Come in thy splen - dor, O bear - er of light, Fill - ing our

Il melodia ben marcato e sempre legato

greet thee, sea - son of cheer, Bril - liant in beau - ty and
gar - lands crim - son and gold, Cast - ing a robe that is
cir - clet, gor - geous with leaves, Come, let thy song o - ver
hearts with mel - o - dy bright, Fling far a - round thee the

f

am - ple in store, What could my heart ask more?
flow - ing with mirth Glad - den the list - 'ning earth.

mp

Some sing the praise of the lav-ishwealth of sum-mer, Gran-deur of
 Ban-ners of gold spun from brightest beams of sun-shine, Streamers of

win-ter, or won-drous joy of spring. But trib-ute to thee, to
 red o'er the hills will be un-furled. O come, bring-ing joy, deep

poco

p dim in - u - en - do

thee I would bring, Glad trib-ute to thee, to thee I would bring.
 joy to the world! O come, bring-ing joy, deep joy to the world!

p dim in - u - en - do

mf *f*

wov - en of dreams O - ver the lakes and sil - ver
hues of the skies . Seen in the west when day - light

f

mf *appassionata f*

dolce

streams, The lakes and sil - ver streams, . The lakes and
dies, The west when day - light dies, . . The west when

dolce

espressivo

sil - ver streams, sil - ver streams. Thy beau - ty, a - las! is
 day - light dies, day - light dies. The glow of thy day will
 (a - las!)
 (will fade)

Bp

a - las!
 will fade

p

pp *dim. rall.*

des - tined to pass, Thy beau - ty is des - tined a - las! to pass.
 (a - las!)
 soon fade a - way, The glow of thy day will soon fade a - way.
 (a - way,)

pp *dim. rall.*

a - las! Beau - ty soon a - las! will pass.
 a - way, Glow of day will fade a - way.

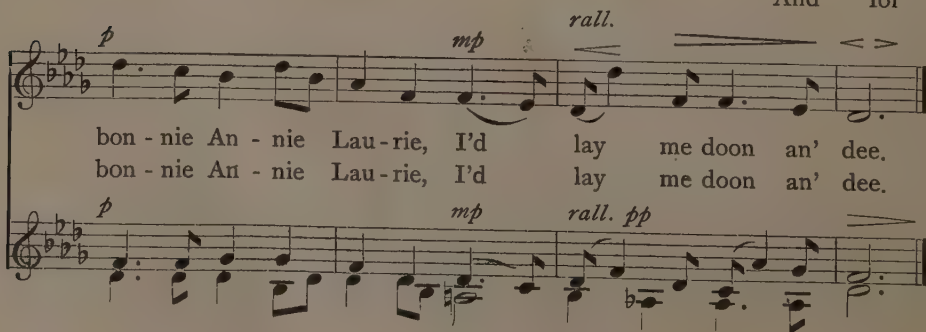
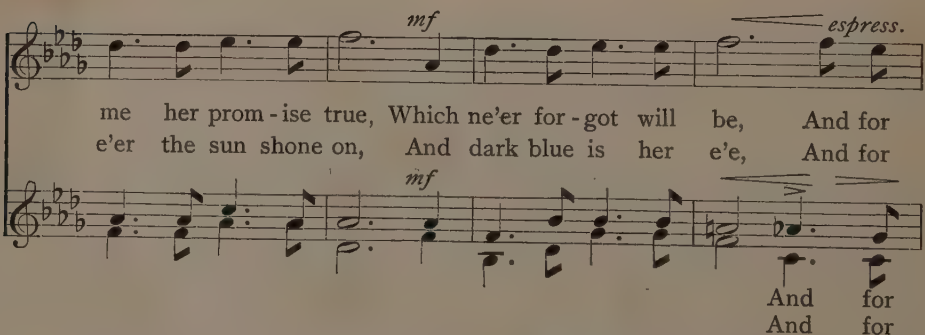
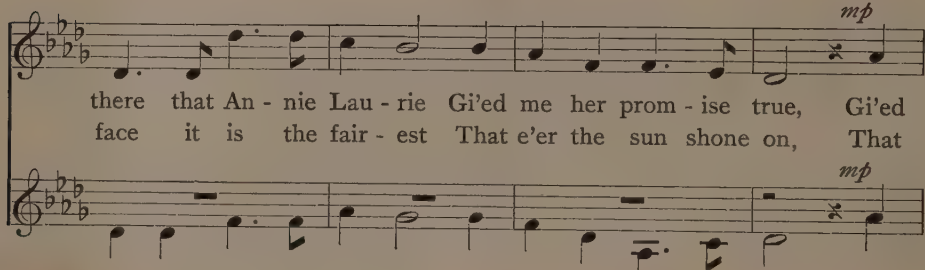
pp *dim. rall.*

Lady JOHN SCOTT
Allegretto

Lady JOHN SCOTT

6

1. Max-well-ton's braes are bonnie, Where ear-ly fa's the dew; And it's
2. Her brow is like the snaw-drift, Her neck is like the swan; Her



O REST IN THE LORD

13

MENDELSSOHN

Arr. from the Oratorio "Elijah"

Andantino

p

O rest in the Lord, wait pa-tient-ly for Him, and He shall

p

O rest in the Lord, wait pa-tient - ly . . for Him, and He shall

p

Rest in the Lord, and wait for Him, and He shall

p

give thee thy heart's de - sires: . . O rest in the

p

give thee thy heart's, thy heart's de - sires: O rest in the

p

give thee thy de - sires: Wait

Lord, wait pa - tient - ly for Him, and He shall

Lord, wait pa - tient - ly for Him, and He shall

pa - tient - ly for Him, and He shall

give thee thy heart's de - sires, and He shall

give thee thy heart's de - sires, and He shall

give thy heart's, thy heart's de - sires, and He shall

give thee thy heart's de - sires. *mp* A Com-mit thy way un -

give thee thy heart's de - sires. A Com-mit thy

give thee thy heart's, thy heart's de - sires. . . A Com-mit thy

to Him, and trust in Him; *p* com-mit thy way un -

way un - to Him, and trust in Him, O

way un - to Him, and trust, and trust in Him; O

to Him, and trust in Him, and fret not thy -
 trust . in Him, and fret not thy -
 trust in Him, in Him, and fret not thy -

self . . be-cause of e - vil do - ers. O rest in the
 self . . be-cause of e - vil do - ers. O rest, rest, . . .
 self . . be-cause of e - vil do - ers. O rest, rest,

Lord, wait pa - tient - ly for Him, wait pa - tient - ly for
 . . rest in the Lord, wait pa - tient - ly for Him, for
 rest, and wait, wait for Him,

a tempo
p B

Him. O rest in the Lord, wait pa-tient-ly for

a tempo
B

Him. O . . . rest in the Lord, wait

pp B *a tempo*

for Him. O rest in the Lord, and wait for

Him, and He shall give thee thy heart's de-

pa-tient-ly for Him, and He shall give thee thy

Him, and He shall give thee thy

mf

sires, and He shall give thee thy heart's de-

mf

heart's de-sires, He shall give thee thy heart's, thy

heart's de-sires, He shall give thy

mf

sires, and He shall give thee thy heart's de -

heart's de - sires, and He shall give thee thy heart's de -

heart's de - sires, and He shall give thee thy heart's de -

mp

sires. O rest in the Lord, O rest in the

ppp sires. O rest, . . . O rest, . . .

p sires. O rest in the Lord, O rest in the

cres. Lord and wait, . . . wait pa - tient - ly for Him.

mp . . O rest . . . in the Lord, and wait . for Him.

pp Lord . . and . wait pa - tient - ly for Him.

A. S. SULLIVAN

Arr. from the Comic Opera "The Mikado"

*Allegro giocoso**p*

8

1. O once up - on a time a boy there was who said that he would
 2. He med - i - tat - ed long, then bought some cloth, bamboo, and oth - er

p

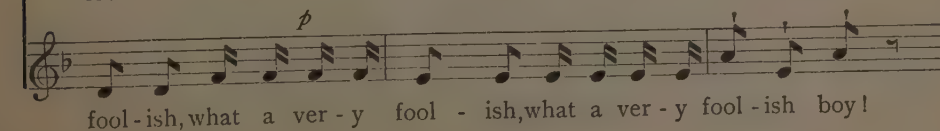
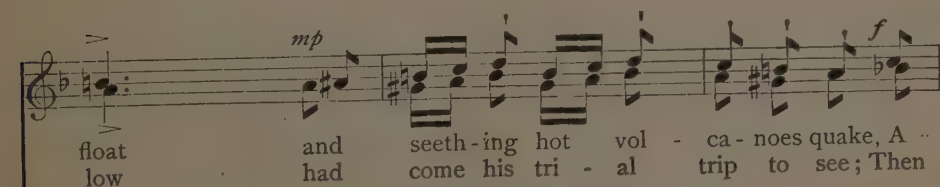
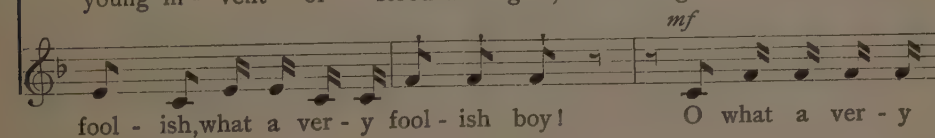
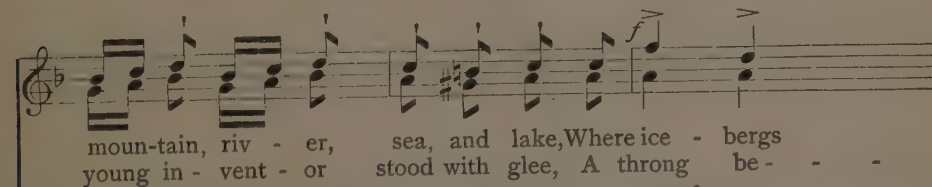
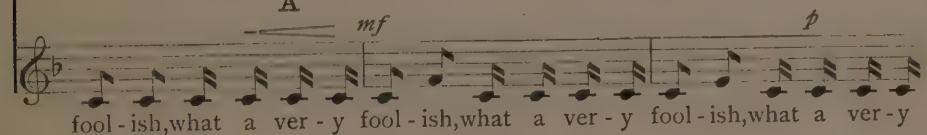
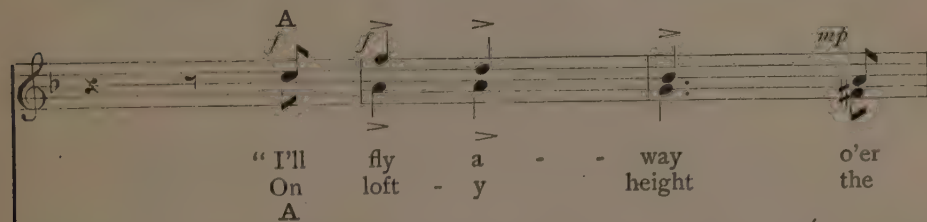
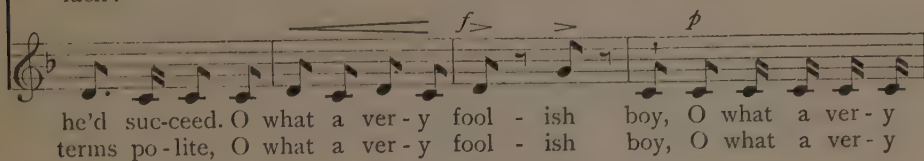
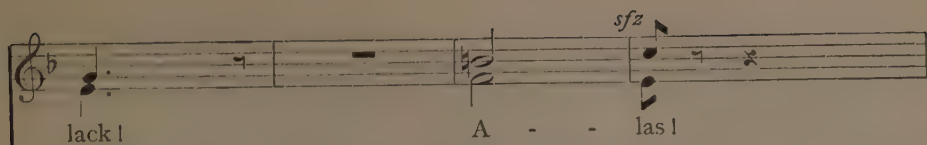
fly. "I'll im - i - tate the birds," as - sert - ed he, "or know the rea - son
 things; With en - er - get - ic zeal he set to work and made a pair of

why. Ad - vice from no one shall I heed, I'm ver - y sure that
 (Ad - vice I shall not heed, I'm ver - y sure that
 wings. He asked his friends to try a flight, But they de - clined in
 (When asked to try a flight His friends de - clined in

And none I'll heed.
 He asked his friends,

I'll suc - ceed, suc - ceed." A - las!
 I'll suc - ceed, suc - ceed.) A -
 terms po - lite, po - lite.
 terms po - lite, po - lite.)

Ad - vice from no one would he heed. So sure was he that
 He asked his friends to try a flight. But they de - clined in



bove the clouds a high - er, high - er
in - to space he leaped as proud as

mf

O what a ver - y fool - ish boy, a fool - ish, a

flight I'll take, The La - dy in the Moon I'll vis - it, The
proud could be. A - las, with all his cal - cu - la - tions, So

p *mp*

fool - ish boy.

plan - ets and the stars in - vade, And ride a - mong the bolts of
lit - tle was his plan - ning worth; In - stead of fly - ing o - ver

p *p*

light - ning And watch - ing close, dis - cov - er how the thun - der's made."
And learn just how the thun - der's made."
stee - ples, With one con - vul - sive flut - ter, down he fell to earth.
He fell to earth, he fell to earth.

f *ff* *ff*

And learn just how the thun - der's made.
He fell to earth, he fell to earth.

CLASS SONG AT PARTING


21

FRANZ ABT

Allegretto moderato


9

p




1. The hour has come, com - pan - ions all, A part - ing song to
 2. Yet ours is not a mi - nor strain, Or mu - sic fraught with
 3. Then let us lift a joy - ful lay, Our hap - py faith to

p




sing; Our voi - ces all with sweet ac - cord In
 tears, For loy - al friend - ship is not changed By
 tell, — We can - not lose the gift of God — True

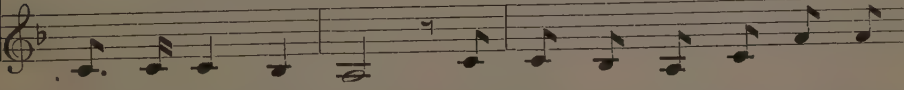
cres.



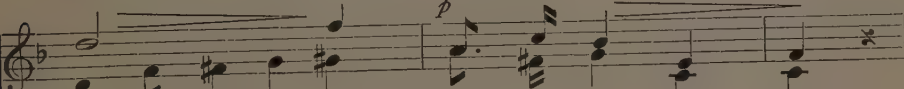
ac - cord
 not changed
 the gift



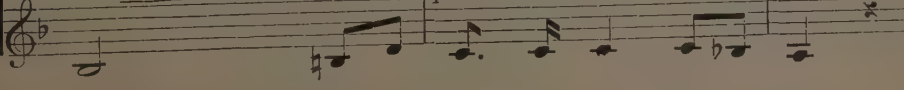
fi - nal cho - rus ring, Our voi - ces all with sweet ac -
 ab - sence or by years, For loy - al friend - ship is not
 hearts that love us well, We can - not lose the gift of



p



cord (ac - cord) In fi - nal cho - rus ring.
 changed (not changed) By ab - sence or by years.
 God (the gift) — True hearts that love us well.



HOLY, HOLY, HOLY

Nicæa

REGINALD HEBER

J. B. DYKES

*Moderato.**mp*

10

1. Ho - ly, ho - ly, ho - ly!.. Lord God Al - might - y!
 2. Ho - ly, ho - ly, ho - ly!.. All the saints a - dore Thee,
 3. Ho - ly, ho - ly, ho - ly!.. Tho' the dark-ness hide Thee,

mp

Ear - ly in the morn - ing our song shall rise to Thee;
 Cast - ing down their gold - encrowns a - round the glass - y sea,
 Though the eye of sin - ful man Thy glo - ry may not see,

Ho - ly, ho - ly, ho - ly!.. mer - ci - ful and might - y!
 Cher - u - bim and ser - a - phim. fall - ing down be - fore Thee,
 On - ly Thou art ho - ly, .. there is none be - side Thee,

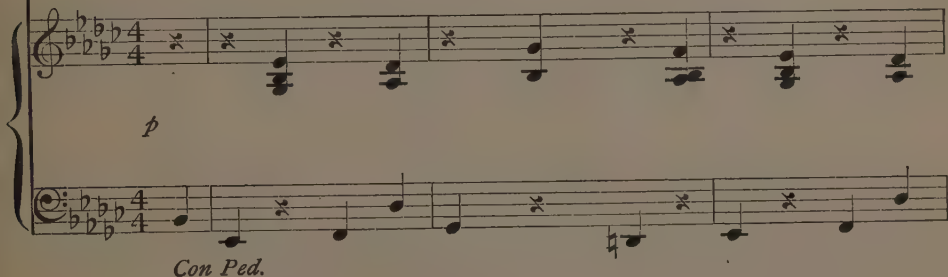
Per - fect in pow'r, in . . love and pu - ri - ty.
 Which wert and art and . . ev - er - more shalt be.
 Per - fect in pow'r, in . . love and pu - ri - ty.

mf

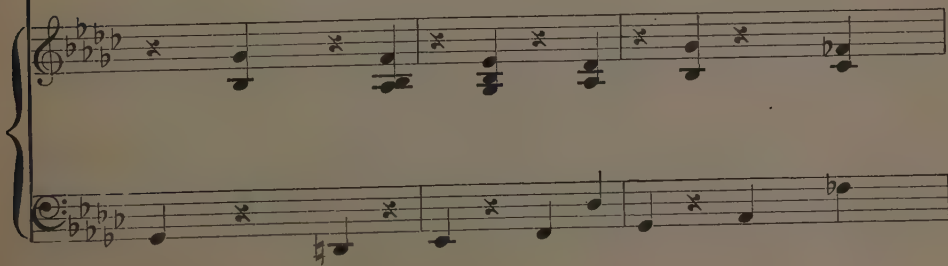
LOUIS C. ELSON

CHOPIN
Arr. from Nocturne No. 15*Andante*

1. Sum - mer days have long passed a - way, Flow'rs are with - ered,
 2. Snow - flakes flee - cy whirl as they fall, Frost and ice now
 D.C. 1. 2. Sum - mer days have long passed a - way, Flow'rs are with - ered,



skies dull and gray, All the brooks are dumb, . . the winds hold
 gleam on the wall, From the or- chard hill, . . no rob - ins
 skies dull and gray, All the brooks are dumb, . . the winds hold



I A

sway, Win-ter has come, But with-in all is full of cheer, Hearth-stone
call, Na-ture is still. Sheltered safe from the cold and snow, We en -
sway, Win-ter has

espress

fires are blaz-ing bright and clear. Now draw to - geth - er, Laugh at cold
joy the warm and rud - dy glow. Laugh-ter is ring-ing, hap - pi-ness

riten. 2

weath - er, Safe from all harm, and free from a-larm. Ah yes! come.
bring-ing, Frol - ic and song to win - ter be-long. Ah yes! come.

riten.

THE SKYLARK

25

JAMES HOGG

W. W. GILCHRIST

Allegretto scherzando

1. Bird of the wil - der - ness, Blithe - some and cum - ber - less,
2. O'er fell and foun - tain sheen, O'er moor and moun - tain green,

12 1. Bird of the wil - der - ness, Blithe - some and cum - ber - less,
2. O'er fell and foun - tain sheen, O'er moor and moun - tain green,

1. Bird of the wil - - - der - ness,
2. O'er fell and foun - - - tain sheen,

Sweet be thy mat - in o'er moor - land and lea!
O'er the red stream - er that her - alds the day,

Sweet be thy mat - in o'er moor - land and lea!
O'er the red stream - er that her - alds the day,

Em - blem of hap - pi - ness, Blest is thy dwell - ing place—
O - ver the cloud - let dim, O - ver the rain - bow's rim,

Em - blem of hap - pi - ness, Blest is thy dwell - ing place—
O - ver the cloud - let dim, O - ver the rain - bow's rim,

Em - - - blem of hap - - - pi - ness,
O - - - ver the cloud - - - let dim,

A mp

O to a-bide in the des-ert with thee! Wild is thy
Mus-i-cal cher-ub,soar,sing-ing, a-way! Then when the

A f

O to a-bide in the des-ert with thee! Wild is thy lay and loud,
Mus-i-cal cher-ub,soar,sing-ing, a-way! Then,when the gloaming comes,

A mf

lay and loud, Love gives it en-er-gy,
gloom - - - - - ing comes,Sweet will thy wel-come and

Far in the down-y cloud,Love gives it en-er-gy,
Low in the heath-er blooms,Sweet will thy wel-come and

B

Love gave it birth. Where, on thy dew-y wing,
bed of love be! Em-blem of hap-pi-ness,

B

Love gave it birth. Where, on thy dew-y wing,
bed of love be! Em-blem of hap-pi-ness,

B

Where art thou
Em blem of

Where art thou jour - n'ying? Thy lay is in heav - en, thy
Blest is thy dwell - ing place— O to a - bid in the

Where art thou jour - n'ying? Thy lay is in heav - en, thy
Blest is thy dwell - ing place— O to a - bid in the

jour - - - n'ying? Thy lay is in heav - en, thy
hap - - - pi - ness, O to a - bid in the

love is on earth. Thy lay is in
des - ert with thee! O to a -

love is on earth. Thy lay is in
des - ert with thee! O to a -

love is on earth. Thy lay is in heav'n, thy
des - ert with thee! O . . to a - bid in the

heav'n, thy love is on earth.
bide in the des - ert with thee!

heav'n, thy love is on earth.
bide in the des - ert with thee!

love is on earth, on earth.
des - ert, the des - ert with thee!

SAILORS' CHORUS

Arr. from the Grand Opera "The Flying Dutchman."

Text adapted from WAGNER

WAGNER

Animato

Arr. by HARVEY WORTHINGTON LOOMIS

13

Sul-len-ly roars the wind! An-gri-ly mount the waves!

Sul-len-ly roars the wind! An-gri-ly mount the waves!

Now roars the wind! Now mount the waves!

Ho! Hey! Hey! Ha! See, the sails are in! An-chor fast!

Ho! Hey! Hey! Ha! See, sails are in! An-chor fast!

Ho! Hey! Hey! Ha! See the sails are in! An-chor fast!

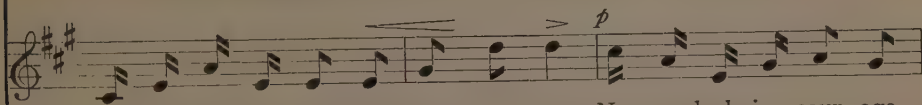
Ride the sea, ride! Oft - en have we watched mid howl - ing storm;

Ride the sea, ride! Oft - en have we watched mid howl - ing storm;

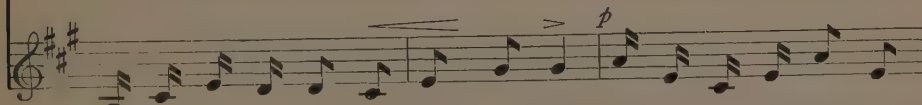
Ride the sea, ride! Oft - en have we watched mid howl - ing storm;



Oft - en have we fought the brin - y wave, Nev - er lack - ing cour - age,



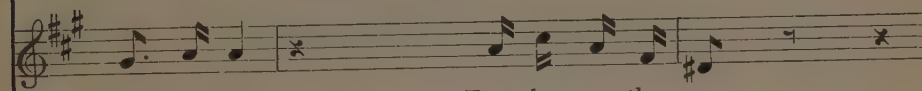
Oft - en have we fought the brin - y wave, Nev - er lack - ing cour - age,



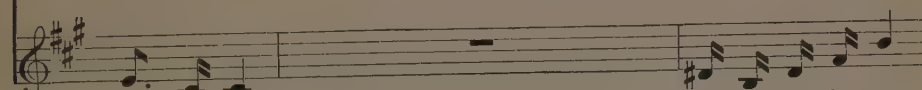
Oft - en have we fought the brin - y wave, Nev - er lack - ing cour - age,



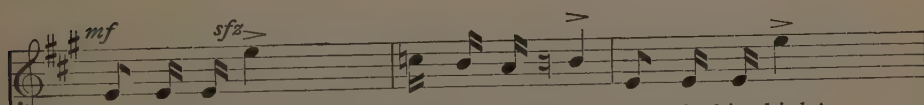
brave are we; Fear - less on the sea.



brave are we; Fear - less on the sea.



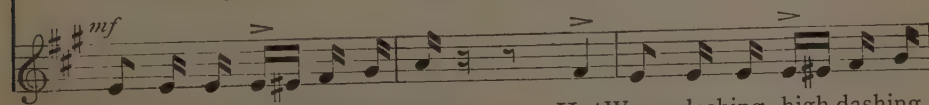
brave are we; Fear - less on the sea.



Ho! shrieking gale! Rock and storm, ho! Waves dashing high!



Ho! shrieking gale! Rock and storm, ho! Waves dashing high!



Ho! shrieking gale, shrieking gale! Ho! Waves dashing high, dashing

O-ver them ride ! Waves dashing high ! Sails are in ! An-chor fast !

O-ver them ride ! Waves dashing high ! Sails are in ! An-chor fast !

high ! high ! Waves dashing high,dashing high ! Ho !

Wind and storm,let them both go !

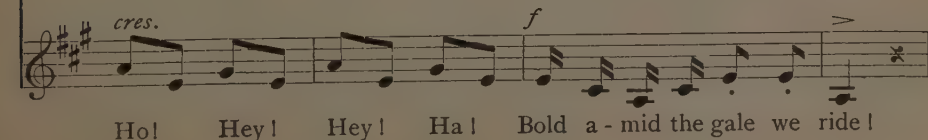
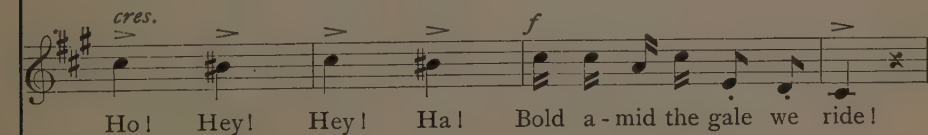
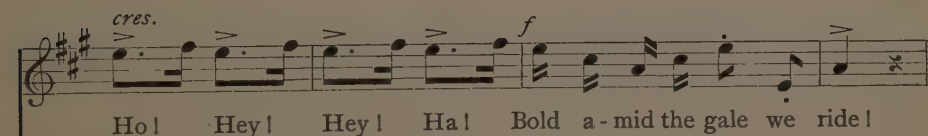
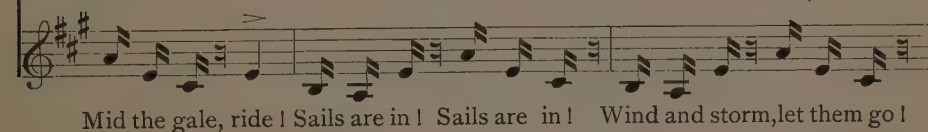
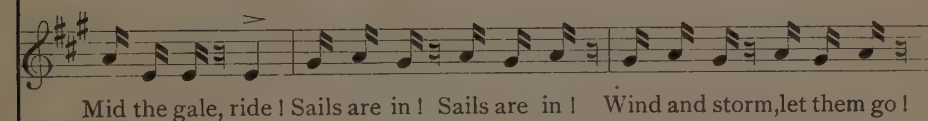
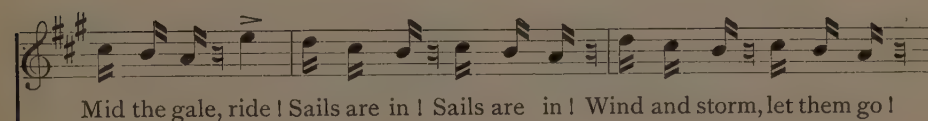
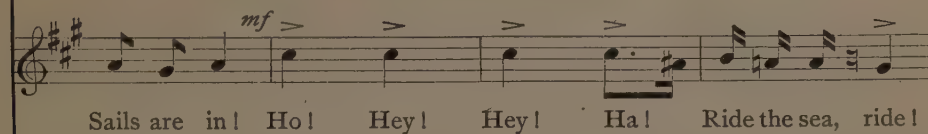
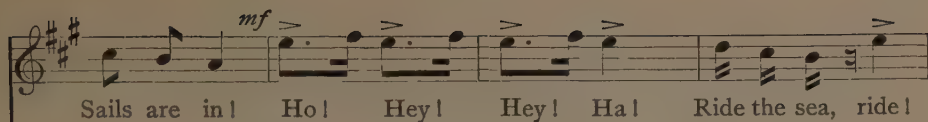
Wind and storm,let them both go ! Sul-len - ly roars . the wind !

let them go ! Sul-len - ly roars . the wind !

Ho ! Ho ! Hey ! Hey ! Ha ! Ride the sea,ride !

An - gri-ly mount the waves ! Ho ! Hey ! Hey ! Ha ! Ride the sea,ride !

An-gri - ly mount . the waves ! Ho ! Hey ! Hey ! Ha ! Ride the sea,ride !



CELIA STANDISH

SCHUMANN

Adagio

14

1. We the web of life are weav-ing, Add-ing to it day by day :
 2. Bit by bit we weave our pat-tern, Pa-tient-ly we toil and slow.

Threads of man - y dyes are ming - ling, Glow - ing scar - let,
 One day's work we see be-fore us, But the whole we

som - ber gray. Bril - liant tints for joy - ous mo - ments,
 may not know. (Bril - liant tints for)
 What is done oft seems but fault - y,
 (What is done oft)

Dark - er shades the sor - rows tell; But we may not
 Marred with man - y a sad mis - take. (But we may not)
 Still we're hop - ing
 (Still we're hop - ing)

mp *p molto espress* *pp*

choose our col - ors, We can on - ly weave them well.
 (choose our col - ors,) when com - plet - ed, That a per - fect whole 'twill make.
 (when com - plet - ed,)

mp *p* *pp*

choose our col - ors, We can on - ly weave them well.
 when com - plet - ed That a per - fect whole 'twill make.

WE MARCH, WE MARCH

G. MOULTRIE

Alla marcia marcato

J. BARNBY

15

mf *mf*

We march, we march to vic - to - ry, With the cross of the Lord be -

mf

fore us, With His lov - ing eye look - ing down from the sky, And His

f

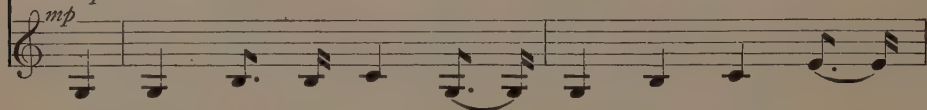
ho - ly arm spread o'er us, His ho - ly arm spread o'er us.
 (His arm spread)

f

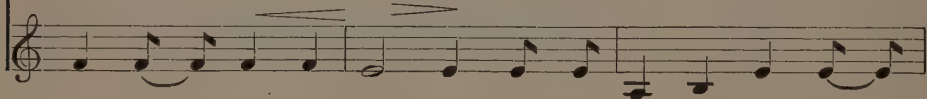
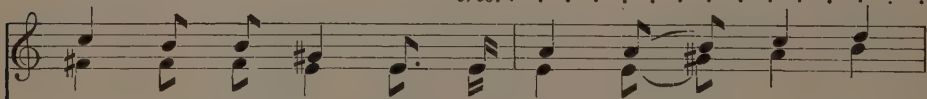
FINE FINE

*sempre marcato**mp*

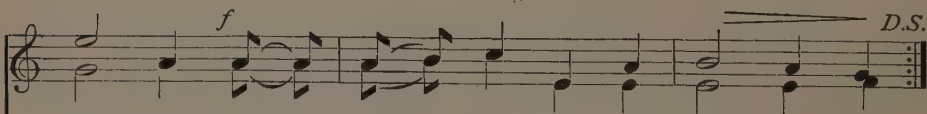
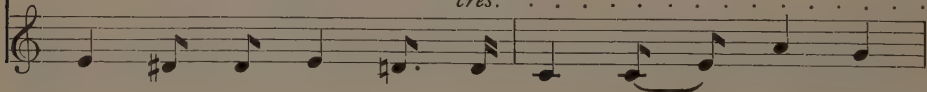
1. We come in the night of the Lord of light, With .
 2. Then on - ward we march, our . . arms to prove, With the

*sempre marcato**mp*

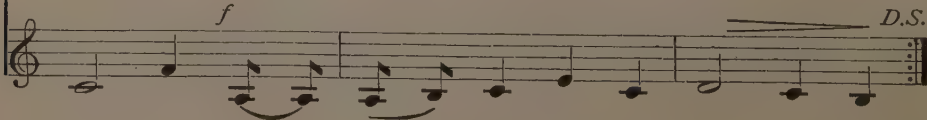
ar - mor . . bright to meet Him; And we put to flight the . .
 ban - ner of God be - fore us, With His eye of love look - ing

*cres.*

ar - mies of night, That the sons of the day may
 down from a - bove, And His ho - ly . . arm spread

cres.

greet Him, The . . sons of the day may greet Him. We
 o'er us, And His ho - ly arm spread o'er us. We



THE FAIRY REVEL

35

ABBIE FARWELL BROWN

A. S. SULLIVAN

Paraphrase by

HARVEY WORTHINGTON LOOMIS

from the Comic Opera "The Pirates of Penzance"

Tempo di valse
mf

16

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a quarter rest, followed by eighth and quarter notes. The left hand accompaniment consists of chords and single notes. The piece ends with a 'Ped.' (pedal) instruction and an asterisk.

p
Come, fair - ies bright, Now is the car-ni-val night!

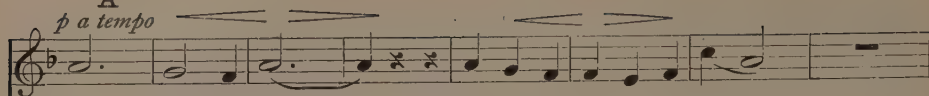
p
a tempo

The vocal melody is in the right hand, starting with a half note 'Come', followed by eighth and quarter notes. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. The tempo is marked 'a tempo'.

Here on the green, Cir-cle our queen, Dance, dance with de - light. . . .

The vocal melody continues in the right hand with a half note 'Here', followed by quarter and eighth notes. The piano accompaniment in the left hand maintains the eighth-note pattern. The piece ends with a final chord in the piano part.

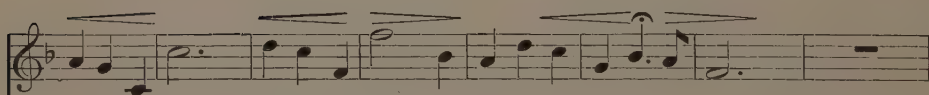
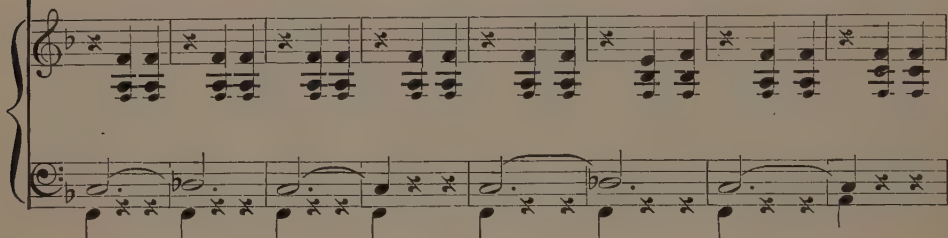
A
p a tempo



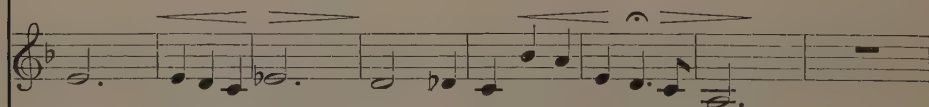
Come, come a - way! . . Mer-ri - ly frolic and play,



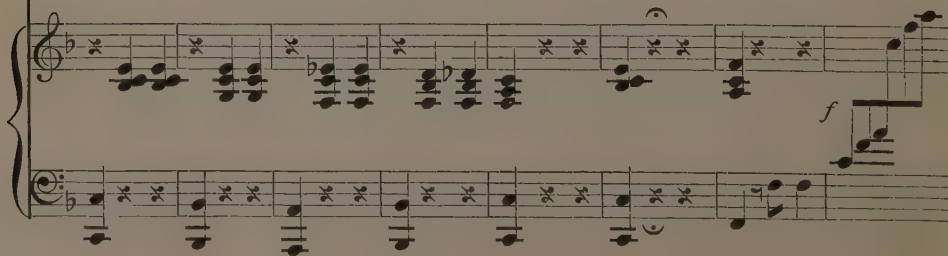
Come, come a - way, O mer-ri - ly frolic and



Come, till we hear Shrill chanticleer A-wak-en-ing mortals to day.



play, Shrill chanticleer will a - wak-en the mortals to day.



B *p* *mf*

la la la la la la

f **B**

Come, come, gauz-y of wing! Sway, sway, while

f

mp *grazioso*

. la la la la la Light, light, press-ing the grass With

p *grazioso*

tread we the ring; Light, light, press-ing the grass With

p

sil - ver - y feet we pass. Sweet

sil - ver - y feet we pass. Sweet, sweet,

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one flat (Bb). The tempo is marked 'C' (Crescendo) and the dynamics are 'mf' (mezzo-forte) and 'f' (forte). The lyrics are 'sil - ver - y feet we pass. Sweet' and 'sil - ver - y feet we pass. Sweet, sweet,'.

song, . . la la la la la, Sweet ech - o long, . . . la la la la la

sing we a song, Breez - es car - ry its ech - oes a - long;

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'song, . . la la la la la, Sweet ech - o long, . . . la la la la la' and 'sing we a song, Breez - es car - ry its ech - oes a - long;'. The piano accompaniment features a prominent bass line with chords and moving lines.

mp *grazioso*

Soft, soft, se - cret we keep, Lest mor-tals a - wake from

p

Soft, soft, se - cret we keep, Lest mor-tals a - wake from

p

molto rit. *D a tempo*

sleep. la la la la la la Join hands a - round, . . .

molto rit. *D a tempo* *ALTO* *p*

sleep. Join hands a -

a tempo

colla voce *p*

Gir-dle the mag-ic-al ground. Here on the green,
Here cir-cle the
round, Now gir-dle the mag-ic-al ground. Here

rall. *a tempo*
Cir-cle the queen, Let mer-ry mad-ness a-bound. . . .
queen, Let mad-ness a-bound, a-bound. . . .
a tempo
here, on the green, Let mirth a-bound. . . .
rall. *a tempo*

E

pp

Tune up your fid-dles, ye crick-ets so spright-ly, Skip, lit-tle grasshoppers,

E *mp* *mp*

Come, O come and play, Your fid - dles

pp

cres - cen - - - do

skip with us light - ly, Twin-kle your lan-terns, ye glow-worms, more brightly,
(Spright - ly, bright - ly,)

cres - cen - - - do

play, crick-ets spright - ly, bright - ly,

cres - cen - - - do

Wheel, fair - ies, wheel, (fair-ies,) wheel! . . Blow, gen-tle zeph-yrs, with

mp *pp* *F*

Wheel, mer-ry fair - ies, wheel, wheel! : . . zeph - yrs,

Poco sfz *p*

o - dors en - tranc - ing, Wak-en the blossoms and set them a - dan - cing,

pp

blow! . . . Soft to and fro, . . .

p

cres - cen - - - do *G piu allegro*

Sing with us, spring with us, Ring in the fair - y reel.
Sing, spring, Ring, ah! reel. Tra la la

cres - cen - - - do *f piu allegro mp*

Sing spring, ring, ah! reel. Ah!

cres - cen - - - do *f mp* *mp*

mf *p*

Hush! hush! morn-ing is near! Hark! hark! The
Hush! morn - ing is near. Hark to him, hark! shrill chan - ti -

f

Morning is near, Hark, hark! the shrill chanti-cleer,

brillante *mf* *accel.*

shrill chan - ti - cleer, . . . Ah! Ah! Fair - ies,
 cleer. hark! Ah! Fair - ies now,

hark! Now rev - els are done. Ah! Fair - ies, now,

now we dis - ap - pear! . . .
 fair - ies dis - ap - pear! . . .

fair - ies dis - ap - pear! . . .

THE ROSE AND THE SONG

45

ELIZABETH LINCOLN GOULD

Allegretto

legato mp

GRIEG

17

p leggiero

1. Be-yond the wall . . a rose there
2. With-in my heart . therelives a

1.2. La la la la la la, La la la la la la, La la la la la la,

lives, And to the air . . its fragrance gives. No pass - er -
song; More sweet it grows . . the sum-mer long. Through all the

sempre staccato

La la la la la la, La la la la la la, La la la la la la,

by . . . can see it there, The love-ly rose, . . so sweet and
day . . its notes I hear, Like dis-tant mu - sic faint and

La la la la la la, La la la la la la, La la la la la la,

mf

*mp
espress*

fair . . . Safe hid from sight it ev - er strong-er grows, And
clear . . . Safe hid where none can see, it glad - ly lies, And

mp

p

La la la. It strong - - - er grows, And
(Safe hid, safe hid from sight it ev - er strong-er grows,)
It glad - - - ly lies, And
(Safe hid, safe hid where none can see, it glad - ly lies,)

slow-ly up toward the sky it goes, . . . Be-yond the
tells of sun, breeze, and changing skies, . . . With-in my

toward . . . the sky it goes, Be-yond the wall, the
Up toward the sky it goes, Ah! . . . be-yond the
tells . . . of chang-ing skies, With-in my heart, my
tell - ing of chang - ing skies, Ah! . . . with-in my

wall. heart. Though none can see, . . . 'tis bloom-ing
Though none can hear, . . . and no one

wall. La la la la la, La la la la la la, La la la la la la,
heart.

there; Its love-ly fra - grance fills the
knows, With - in my heart . . . it strong-er

La la la. Love-ly fra-grance, fra-grance, fills the
In my heart, my heart, it strong-er

air. Be-yond the wall there lives a rose, . . . A
grows. A song there lives with-in my heart. . . . My

air, the air. Be-yond the wall, a rose,
air Be-yond the wall, lives a rose,
grows, it grows, A song with-in my heart,
grows. . . . A song there lives in my heart,

molto rit. *pp*
molto rit. *pp*
a tempo *legato mp*
a tempo p staccato
pp *legato rit.*
mp *legato rit.*

a tempo *rit.*

rose, . . . there lives a love - ly rose. . . .
heart, . . . a song with - in my heart. . . .

a tempo *pp* *staccato* *rit.*

. . . there lives a love - ly rose. . . .
. . . a song with - in my heart. . . .

HYMN OF WORSHIP

H. BONAR

Bonar

J. B. CALKIN

Calmly

18

1. Up-ward where the stars are burn-ing, Si-lent, si-lent in their turn-ing
2. Round the throne of God are ring-ing Voi-ces sweet in wor-ship sing-ing

p

mp

Round the nev - er chang-ing pole; Up - ward where the sky is bright-est,
"Ho - ly, ho - ly, ho - ly Lord." Love and praise in full-est meas-ure,

mp

cres. *p* *dim.*

Up-ward where the blue is light-est, Lift I now my long - ing soul.
Heav'n-ly rich-es, earth-ly treas-ure, Let us bring with one ac - cord.

cres. *p* *dim.*

Andante molto

19

p *fz* *mf*

dim. p *pp* *p*

S: p *ff* *p*

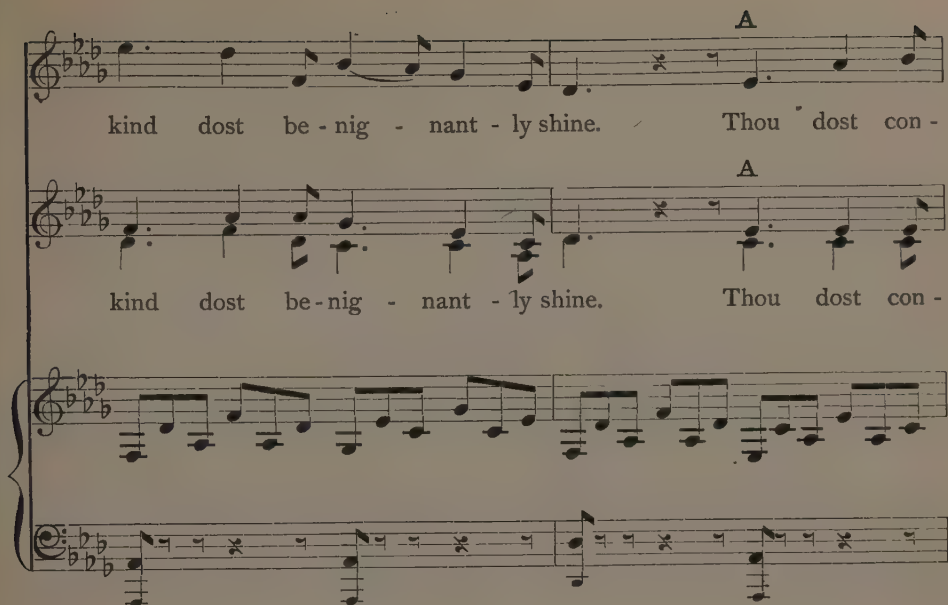
Strength of the ho - ly, Vir - tue di - vine, Thou on man-

S: p *ff* *p*

Strength of the ho - ly, Vir - tue di - vine, Thou on man-

S: *p*

A



kind dost be - nig - nant - ly shine. Thou dost con -

A

kind dost be - nig - nant - ly shine. Thou dost con -

sole us in all our . pain, . . . Light from a -

sole us in all our pain, . . . Light from a -

rall. *B a tempo mf*

bove . . thro' Thee we may gain. . . . Thou dost con-

rall. *B a tempo mf*

bove . . thro' Thee we may gain. Light
Thou dost con -

f

sole us in all our pain, Light from a -

from a - - - bove through
sole us in all our pain, Light from a -

f *p*

bove . through Thee we may gain.

Thee we may . gain.
bove through Thee we may gain.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal line begins with a half note 'bove', followed by a quarter note 'through', and then a half note 'Thee'. After a measure rest, it continues with a quarter note 'we', a quarter note 'may', and a half note 'gain.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

The second system of the musical score. The vocal line continues with a half note 'Thee', a quarter note 'we', a quarter note 'may', and a half note 'gain.'. The piano accompaniment continues with its eighth-note pattern, including some trills and grace notes.

Thou in Thy

The third system of the musical score. The vocal line has a measure rest followed by a half note 'Thou', a quarter note 'in', and a half note 'Thy'. The piano accompaniment continues with its eighth-note pattern, ending with a series of chords in the right hand. A 'C' time signature is visible above the vocal line in the second measure of this system.

na - ture love dost re - veal, Thou . canst af -

The first system of the musical score. The vocal line (treble clef) begins with a half note 'na', followed by a quarter note 'ture', a half note 'love', a quarter note 'dost', a half note 're', and a quarter note 'veal,'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

flic - tion . . ev - er . . heal . . Bless - ed is

The second system of the musical score. The vocal line continues with a half note 'flic', a quarter note 'tion . .', a half note 'ev -', a quarter note 'er . .', a half note 'heal . .', and a quarter note 'Bless - ed is'. The piano accompaniment continues with similar harmonic support, including some triplet figures in the right hand.

he, who led by Thy might, Bears in his

The third system of the musical score. The vocal line concludes with a half note 'he,', a quarter note 'who', a half note 'led', a quarter note 'by', a half note 'Thy might,', and a quarter note 'Bears in his'. The piano accompaniment provides a final harmonic setting for the phrase.

bos - om ce - les - tial de - light, Bears in his

bos - om ce - les - tial de - light, *rall.* *D.S.*

gain. Thou . . . canst af - flic - tion . . . ev - er
 gain. Thou canst af - flic - tion ev - er

ff **D**

heal; Bless - ed is he, who, led by Thy

heal; Bless - ed is he, who, led by Thy
heal, . by Thy might, led . by Thy might,

ff

might, Bears in his bo - som ce - les - tial de -

might, led by . . . Thy . . .

light, ce - les - tial de-light, ce - les - tial de -

might, ce - les - tial de-light, ce - les - tial de -

pp

cres.

light.

cres.

light.

cres.

f *ff* *f*

The musical score is written for a vocal ensemble and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'light, ce - les - tial de-light, ce - les - tial de - might, ce - les - tial de-light, ce - les - tial de -'. The piano accompaniment begins with a *pp* (pianissimo) dynamic, featuring a steady eighth-note pattern in the right hand and a slower, more sustained line in the left hand. The score includes several crescendo (*cres.*) markings, indicating a gradual increase in volume. The final section of the score features a forte (*f*) and fortissimo (*ff*) dynamic, with more complex piano textures and a return to the vocal melody.

Moderato

20

1. The hill and for-est are dark-'ning, From the val-ley shines out a
 2. Tho' hushed the birds and the breezes, That have sung to the trees all

light, A bird's soft call breaks the si-lence, As he bids the world good
 day, The brook has still, 'mid the si-lence, Some-thing sweet and sad to

night, . . . As he bids the world good night. Good
 (good night,) say, . . . Some-thing sweet and sad to say. (good night.) Fare -
 (to say,) (to say.)

night to the field and the for-est, Good
 Good well to the woods he is night to the field and the
 Fare - - - well sing-ing, Fare -
 to the woods he is

Good
 Fare - - - night to the field and the
 well to the woods he is

cres. *mf*¹

night to the vale and the hill, . . . His notes thro' the dusk are
(for - est, Good - night to the hill,) well to the earth's shel-t'ring breast, . . . His path-way leads on to the
(sing-ing, Fare - well to earth's breast,)

mf

for - est, Good - night to the hill, His notes thro' the dusk are
sing-ing, Fare - well to earth's breast, His path-way leads on to the

p *dim.* *pp*

thrill - ing; Then they cease and the world is still. .
o - cean, There a - lone shall the brook find rest. .

p *pp*

¹ Observe that these two notes are the same in pitch.

J. EDMESTON

MORNING HYMN

Sicilian

Quietly

mp

1. Heav'nly Fa - ther, ev - er lead us O'er the world's stem-pes-tuous sea;
2. Ho - ly Spir - it, now de - scending, Fill our hearts with heav'nly joy,

mp

Guard us, guide us, keep us, feed us, For we have no help but Thee.
Thus pro - vid - ed, par - doned, guid-ed, Noth-ing can our peace destroy.

mp

mp

mf

P. LACOME

Arr. by HARVEY WORTHINGTON LOOMIS

Tempo di valse

f *mp*

Come, now a song we will sing you, La la la la

22 *f* *mp*

Come, now a song we will sing you, La la la la

f

Now a song we will sing!

cres. *f*

la la la la la la. We're students from Sal-a-

cres. *f* *mp*

la la la la la la la la la la la. We're students from Sal-a-

mf *mp*

la la la la la. Zum la la zum la la

mf

man-ca, . . Fair Sal-a-man-ca, the old, the old. . Though we

man-ca, . . Fair Sal-a-man-ca, the old, the old. . Though we

zum la la zum la la la la la la la la

poor be High of birth we Rich in an - ces - tors

poor be High of birth we Rich in an - ces - tors

Though we poor be . . High of birth, Rich in an - -

cres. *3d time al Coda*

rath - er than gold. Ca - diz to far Bar - ce -

rath - er than gold, than gold. gold. Ca - diz, Bar - ce -

- ces - tors rath - er than gold. gold. Zum la la zum la la

I *V* *2 to ⊕* *f* *A* *p*

I *V* *2 to ⊕* *A* *mp*

I *V* *2 to ⊕* *A* *p*

lo - na. . . Mur - cia to dis - tant Mi - ran - da . .

lo - na. . . Mur - cia, dis - tant Mi - ran - da . .

Ca - diz to far Bar - ce - lo - na, and to Mi - ran - da a -

f

mp

pp legg.

. . When the light gui-tar, when the pander-o,* when the tambour-

pp legg.

. . When the light gui-tar, when the pander-o, when the tambour-

pp

far, light gui-tar, pan-der-o,

pp sempre legg.

ine is sound - ing, Ev-'ry one ex - claims,

pp sempre legg.

ine is sound - ing, Ev-'ry one ex - claims,

la la is re - sound - ing, Ev-'ry one ex -

. . "Lis - ten, there they are!" Ev-'ry one ex -

. . "Lis - ten, there they are!" Ev-'ry one ex -

claims, "Lis - ten, there they are!"

* Pandero, timbrel, a musical instrument.

cres. *f*

claims, "There they are, there they are, there they

cres. *f*

claims, ev-'ry one ex-claims, "There they are, there they are, there they

cres. *f*

Ev-'ry one ex-claims, "There they are, there they are, there they

fff *D.S.* \oplus B *p*

are!" O . . . Moon-light for mu-sic and mirth was
Birds on the tree-tops have of - ten

fff *D.S.* \oplus B *pp*

are!" O . . . La la la la la la la la

fff *D.S.* \oplus B *p*

are, there they are now!" O . . . Zum zum la la

pp

made, Ah! La la la la la la la la
sung,

mp *cres.* *mf* *mp*

la. Come to the bal-co-ny there! . . . La-dies, O
Try-ing their hun-ger to quell, . . .

pp *pp*

la la la la la la La la la

la la la la la la la, La la la la

list to our ser - e - nade, Throw us the ros-es you

la la la la la, La la la la

la la la la. Hun-ger like ours is scarce fed on flow'rs, La

wear. . . . La la la la la la la la, Some

la la la la, La la la la la la, La

la la la Hun-ger like

sil-ver then throw as well. . . . La la

la la la la la la la la . . la, La la

mp

ours is scarce fed on flow'rs, . O throw us some sil - ver as

p

la la la la la la la La la la la la

la la la la la . . la La la la . . la la

well Ah, . . throw, . . . Ah, . . throw!

marcato

la la la Ah, . throw, throw,

marcato

la la la Ah, . throw, throw! la la la la

cres. *D.S.* *Coda* *f* *accel.*

la la la la la la, rath-er than gold, Though high our rank,

D.S. *Coda* *accel.*

throw! rath-er than gold, Though high our . rank, . .

D.S. *Coda* *f* *accel.*

la cestors, Yes, though high our rank, . .

vivo cres. *ff*

We've no gold, ah! Here . we are! . .

vivo cres. *ff*

We've no gold, ah! Here . we are! . .

vivo cres. *ff*

We've no gold, no gold, . . ah! Here we are! . .

THE MINSTREL BOY

Air "The Moreen"

THOMAS MOORE
Andante

Irish Folk-Song

23

mf

1. The Min - strel boy to the war is gone, In the
2. The Min - strel fell, but the foe - man's chain Could not

mf

ranks of death you'll find . . him; His fa - ther's sword he hath
bring that proud soul un - der; The harp he loved ne'er . .



gird - ed on, And his wild harp slung be - hind . . him;
spoke a - gain, For he tore its chords a - sun - der, And



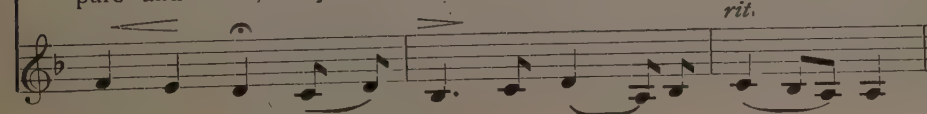
"Land of . . song!" said the war - rior bard, "Though
said, "No chains shall . . sul - ly thee, Thou



all the world be - trays thee, One sword at least, thy . .
soul of love and brav - 'ry! Thy songs were made for the



rights shall guard, One . . faith - ful harp . . shall praise . . thee!"
pure and free, They shall nev - er sound . in slav - 'ry!"



ON HORSEBACK

NIXON WATERMAN

RUBINSTEIN

Allegro

24 *mf*

1. With the lur - ing lane be - fore us, Gal - lop we, my steed and
 2. O - ver hill and thro' the val - ley, Paus - ing here a - while and

mf

1. With the lur - ing lane be - fore us, Gal - lop we, my steed and
 2. O - ver hill and thro' the val - ley, Paus - ing here a - while and

mf

Gal - lop on, gal - lop on, gal - lop on,

I, then Skies of beau - ty smil - ing o'er us, And the
 Touch of whip and sud - den sal - ly Past the

I, then Skies o'er us smile.
 Touch of the whip,

O gal - lop, gal - lop, Skies o'er us smile.
 Touch of the whip,

mf

breez - es sing - ing by. Come, gal - lop on, . . .
 town and home a - gain. Come, gal - lop on, . . .

f

Gal - lop on, . . . On we gal - lop fast and
 Gal - lop on, . . . Home a - gain with cheeks a -

mp

Gal - lop on, . . . On we gal - lop
 Home a - gain with

mf
Come, gal-lop on.

f *cres.*
fast - er, As we match the swal-low's flight; . . On we
glow - ing, Home a - gain with spir - its gay, . . Home a -

mp
fast and fast - er, As we match the swal-low's flight, We
cheeks a - glow - ing, Home a - gain with spir - its gay, Then

Come, gal-lop on, Come, gal-lop on, . .

cres.
gal - lop fast and fast - er, As we match the swal-low's
gain with cheeks a - glow - ing, Home a - gain with spir - its


gal-lop, gal - - lop fast and fast - er, As we match the swal-low's
home a - gain with cheeks a - glow - ing, Home a - gain with spir - its

f *rit.*
On we gal - lop fast and fast - er While there
Home a - gain with cheeks a - glow - ing And the

f *rit.*
flight. On we gal - lop, gal - lop fast.
gay, Home a - gain with cheeks a - glow.

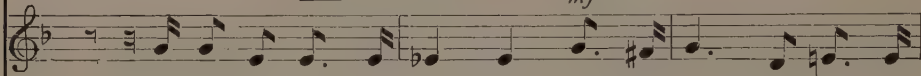
f *rit.*
flight. On we gal-lop, gal - lop, gal - lop fast.
gay, Home a - gain, a - gain with cheeks a - glow.

a tempo
mf



come to steed and mas - ter Rar - est mo - ments of de -
heart with life o'er flow - ing For the pleas - ures of the

a tempo
mf

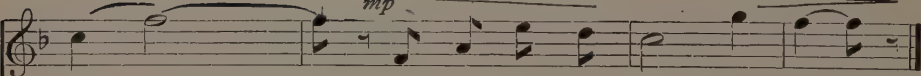


There come to steed and mas - ter Rar - est mo - ments of de -
The heart with life o'er-flow - ing For the pleas - ures of the

a tempo
mf

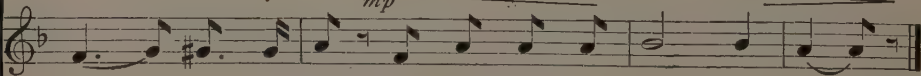


mp



light, As we match the swal - low's flight.
day, Home a - gain with spir - its gay.

mp



light, . of de-light, As we match the swal - low's flight.
day, . of the day, Home a - gain with spir - its gay. .

mp



Sail-or boy brave, on the o - cean at home, Watch we are keep - ing;

boy, O sleep, sleep on the o - cean, For

on, O sail - or boy, For

Storms may come creep - ing, Sweep - ing the wa - ter's blue

mer - - maids their watch are keep - -

mer - - maids their watch are keep - -

des - ert to foam; Sleep, then sleep, .

ing O'er thy

ing, Mer - maids will keep

pp
 Mer - maids keep . Watch
p
 sleep, Watch . . we keep, warn-ing we
pp
 Watch o'er the deep. Warn-ing we bring thee,

A little faster
 FINE B *mf*
 o'er thee. Should the heav-ens be shroud - ed,
 FINE B *mp A little faster*
 bring thee. Sail - or boy, a - wake! A - wake, brave
 FINE B *mp A little faster*
 bring thee. Sail - or boy, a - wake! A - wake, brave

Should the wind whis - tle high,
 sail - or boy! The mer - maids cry that
 sail - or boy! The mer - maids cry that

Should the sun - light be cloud - ed,
dan - ger's nigh. They know thy need, O
dan - ger's nigh. They know thy need, O

p Should the tem - pest be nigh, . . . *rit.* *D.S.*
hear, O heed! *rit.* *D.S.* The mer - maids warn thee.
hear, O heed! *rit.* *D.S.* The mer - maids warn thee.

OFF TO THE FRONT

M. L. BAUM
Allegro marziale

E. JAKOBOWSKI
Arr. from the Comic Opera "Erminie"

f Hark! from a - far hear the trump - et's stir - ring call! .

mf marcato

We shall

mf

Hear the drumming! The troops are coming! They come!
(They're off to the front to-day!)

see them go marching by With their ban - ner fly - ing on the

mp ma marcato

Drum drum drum drum drum drum drum drum drum drum drum

breeze, While trump - ets call with shrill re - sound - ing cry, To

mp

drum drum drum drum drum drum drum drum drum drum drum

vic - to - ry lead - ing or to death. Stead - y

f

drum drum drum drum ta ta ta ta ta
(drum drum drum drum drum)

eyes gaz-ing straight be-fore, Stead-y feet o-be-dient to the

drum drum drum drum drum drum drum drum drum drum

sempre f

drum! To - geth - - - er march-ing on to

drum (drum drum drum) drum drum ta ta ta . . . ta ta ta

meet the foe, To - geth-er as one man they come.

drum drum drum drum drum

they come! . . . (drum drum ta ta ta ta ta)

f

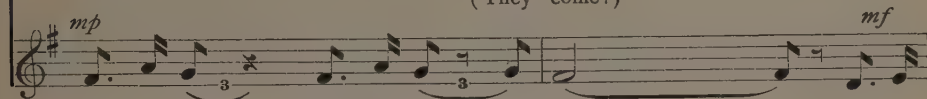
Hark! from a - far hear the trump-et's stir - ring cry!

f

Hark! from a - far hear the trump-et's stir - ring cry!



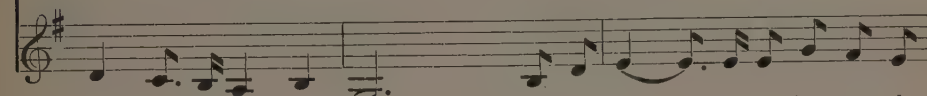
Hear the drumming! The troops are coming! They're off to the front to-day!
(They come!)



Here they come! Here they come! They come! Not a



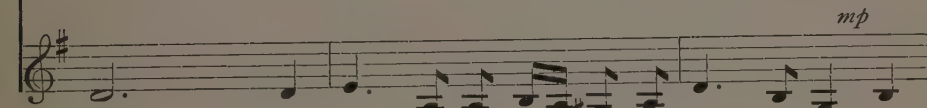
Drum drum drum drum drum drum drum drum drum drum drum



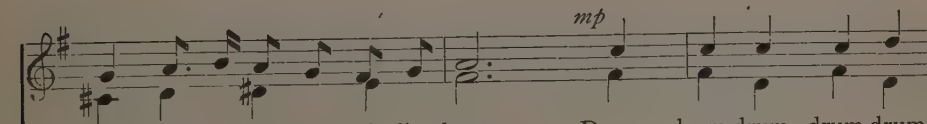
tear, not a sob nor cry Shall they hear as down the street they



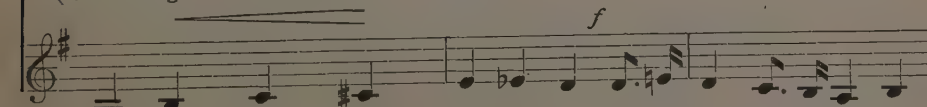
drum drum drum drum drum drum drum drum drum drum drum drum drum drum



go. The sol - dier's du - ty 'tis to do or die, And



Cheer - ing our gal-lant sol-dier boys. Drum drum drum drum drum
(Cheer - ing sol - dier boys.)



ours to cheer them as they go. Let the bat - tle be short or

drum drum drum, *f* If the vic - t'ry be swift or be it

mf long, If the vic - t'ry be swift or be it

mf slow, drum drum drum drum drum drum drum drum

slow, drum drum drum ta ta ta drum drum

f slow, They'll stand, while stand they may, un -

ff drum drum drum, And fall with fa - ces to the foe.

ff daunt - ed, bold, And fall with fa - ces to the foe.

THE MERRY MONARCH

CELIA STANDISH
Moderato

Scotch Folk-Tune

1. The wind a - cross the moor blew chill, The heath - er with - ered

2. The thros - tle to Ben More took wing, The news from dis - tant

on the hill, And loy - al hearts with fear stood still; Our
Thames to bring, When home re - turned our gra - cious king, No

king was king no more; A
home - less wan - d'rer then; (no more.) (And)
(wan - d'rer then.) A
(And)

king was king no more, no more. A throne-less, home-less
home - less wan - d'rer, wan - d'rer then. A thou - sand men on

ref - u - gee, be - yond the sea, In
he to dis - tant lands be - yond the sea, In
thou - sand men at his com - mand, U -
men o - be - dient were to his com - mand, Once

ref - u - gee, To lands be - yond the
ev - 'ry hand, U - nit - ed was our

home - ly guise was he, From faith - less Al - bion's shore.
home - ly guise, though king, did flee, From faith - less Al - bion's shore.
nit - ed was our land, And Charles was king a - gain.
more u - nit - ed was our land, And Charles was king a - gain.

sea, our king did flee From faith-less Al - bion's shore.
land, our land once more, And Charles was king a - gain.

TRUST IN THE LORD

HANDEL
Arr. from the Opera "Serse"

Slowly and reverently
p

28 Trust . . . in the Lord, . . . in the Lord! Trust in His
Trust in the Lord, in the Lord! Trust in His

mf

Trust in the Lord, Trust in the Lord! Trust in His

p

faith - ful - ness. Come grief or hap - pi - ness, A - bide in Him. Trust
faith - ful - ness. Come grief or hap - pi - ness, A - bide in Him. Trust

p

faith - ful - ness. Come grief or hap - pi - ness, A - bide in Him. Trust

mp *mf*

. . . in the Lord! Trust in His faith - ful - ness. Come grief or hap - pi - ness,
in the Lord! Trust in His faith - ful - ness. Come grief or hap - pi - ness,

mp *mf*

in the Lord! Trust in His faith - ful - ness. Come grief or hap - pi - ness,

p

A - bide in Him. Come . . . grief or hap - pi - ness, A - bide in
A - bide in Him. Come grief or hap - pi - ness, A - bide in

p

A - bide in Him, A - bide in Him, A - bide in

f

Him. Trust in His faith - ful-ness. Come grief or hap - pi - ness,
 Him. Trust in His faith - ful-ness. Come grief or hap - pi - ness,

f

Him. . . Trust in His faith - ful-ness. Come grief or hap - pi - ness,

dim. *p* *f*

in Him a - bide, . in . . Him . a - bide. O . . trust in His
 in Him a - bide, in . . Him . a - bide. O . . trust in His

p dim. *f*

in Him a - bide, in Him a - bide. O trust in His

dim.

faith - ful-ness, Come grief or hap - pi-ness, In Him a - bide.
 faith - ful-ness, Come grief or hap - pi - ness, In Him a - bide.

dim.

faith - ful-ness, Come grief or hap - pi - ness, In Him a - bide.

HYMN OF ADORATION

Serenity

J. G. WHITTIER

Allegretto espressivo

WILLIAM V. WALLACE

29

p

1. Im - mor - tal love, for - ev - er full, For - ev - er flow - ing free, For -
 2. Our out - ward lips con - fess the name All oth - er names a - bove; Love
 3. O Lord, and Mas - ter of us all! What - e'er our name or sign, We

p

ev - er shared, for - ev - er whole, A nev - er - ebb - ing seal
on - ly know - eth whence it came, And com - pre - hend - eth love.
own Thy sway, we hear Thy call, We test our lives by Thine.

THE TWINS

CARYL B. RICH

30

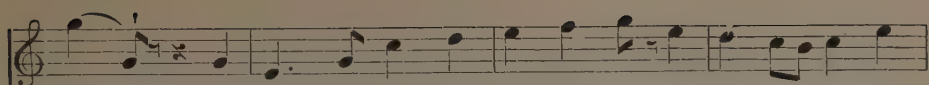
Moderato
mf

mf *S:*

In form and fea - ture, face and limb, I grew so like my
I sup - pose, un - til I'm gone, That such my life will

S:

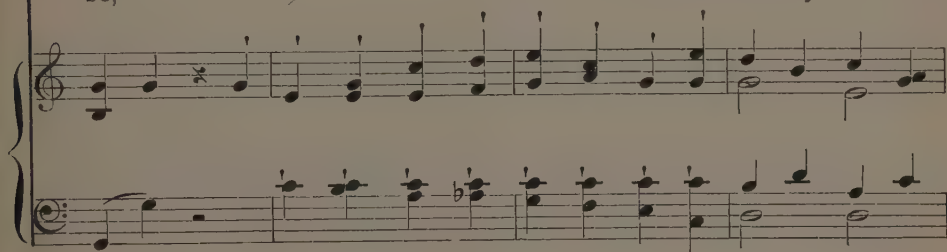
I grew so like my
that such my life will



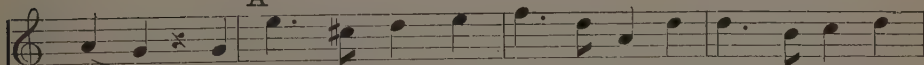
broth-er That folks kept tak - ing me for him And each one for the
be,— The blame that should be - long to John Will al - ways fall on



broth-er And each one for the
be,— Will al - ways fall on



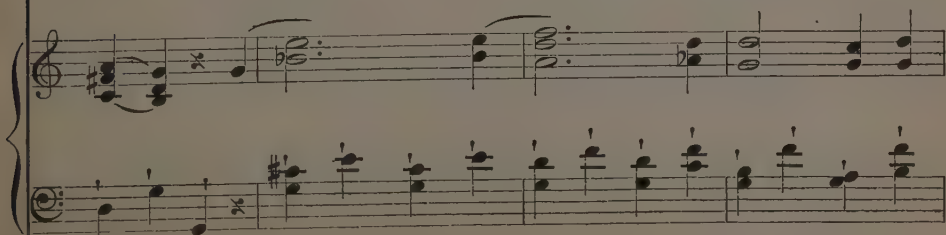
A



oth - er. It puz - zled all our kith and kin, It reached a fear - ful
me. . O why, when I am ver - y good, Should John the prais-es



oth - er. It puz - zled all our kith and kin, It reached a fear - ful
me. . O why, when I am ver - y good, Should John the prais-es



ritard

pitch— For one of us was born a twin And not a soul knew
win? If I could change my lot, I would, And not be born a

pitch, for . . one of us was born a twin and not a soul . .
(pitch, a fear-ful pitch)
win? If . I could change my lot, I would, And not be born . .
(win, the prais-es win?)

ritard

FINE B

which. One day, to make the mat-ter worse, . .
twin.

B

. . . knew which. La la la la la
. . . a twin.

... Be - fore our names were fixed, . . . As

la

la la la la la la la . la

we were be - ing washed by nurse, . . . We got com -

la la la la la la . la la la

C

plete - ly mixed; And thus, you see, by

la la, Yes, com-plete - ly mixed! la la

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note B-flat, followed by a quarter note D, and then a half note F. The piano accompaniment features a series of chords, some marked with a double bar line and a repeat sign. The lyrics are "plete - ly mixed; And thus, you see, by" and "la la, Yes, com-plete - ly mixed! la la".

fate's de - cree, Or rath-er nur - - -

la

la la la la la la la la

The second system continues the musical score. The vocal line has a half note B-flat, followed by a quarter note D, and then a half note F. The piano accompaniment continues with chords and a double bar line with a repeat sign. The lyrics are "fate's de - cree, Or rath-er nur - - -" and "la". The vocal line then has a half note B-flat, followed by a quarter note D, and then a half note F. The piano accompaniment continues with chords and a double bar line with a repeat sign. The lyrics are "la la la la la la la la".

D

se's whim, . . . My broth - er John got chris-tened

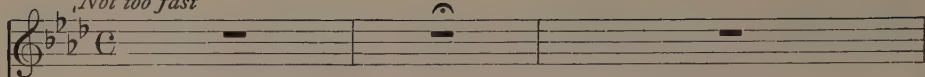
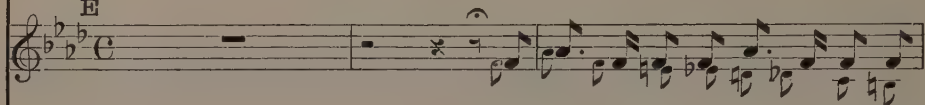
la la la la la la la la la la la la la

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat and a common time signature. It begins with a half note G, followed by a quarter note A, a quarter note B, a quarter note C, a half note D, a quarter note E, a quarter note F, and a quarter note G. The lyrics 'se's whim, . . . My broth - er John got chris-tened' are written below the notes. The middle staff is a piano accompaniment in G major, featuring a series of chords and single notes. The bottom staff is a vocal line in G major, featuring a series of 'la la' syllables. The system concludes with a double bar line.

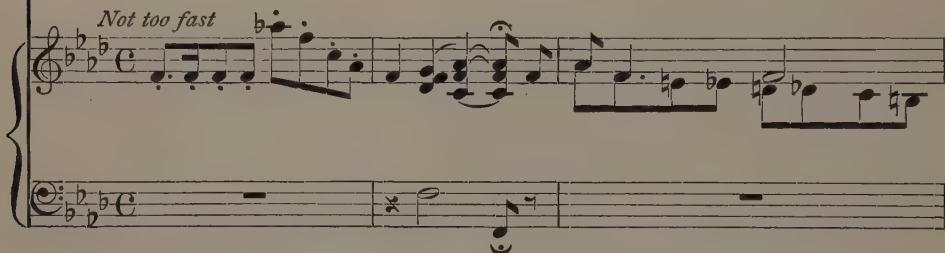
me . . . And I got chris - tened him. . . .

la la la la la la la la la la la la.

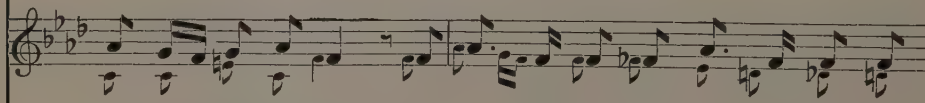
The second system of the musical score consists of three staves. The top staff is a vocal line in G major, featuring a series of notes and rests. The lyrics 'me . . . And I got chris - tened him. . . .' are written below the notes. The middle staff is a piano accompaniment in G major, featuring a series of chords and single notes. The bottom staff is a vocal line in G major, featuring a series of 'la la' syllables. The system concludes with a double bar line.

E*Not too fast***E**

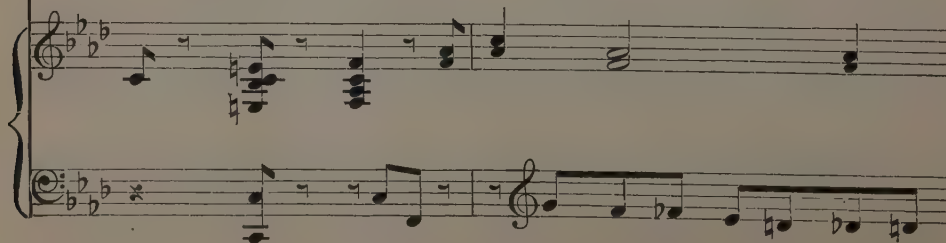
In school 'twas John who loved to play, But

Not too fast

'Twas I who stood there ev - 'ry day, His



by a strange mis-take 'Twas I who stood there ev - 'ry day, His



F poco riten. (hopelessly)

pun - ish - ment to take. I put this question hope-less-ly to

pun - ish - ment to take. I put this question hope-less-ly to

ev - 'ry one I knew, "What would you do, if you were I, To

ev - 'ry one I knew, "What would you do if you were I, To

prove that you were you?" Now *D.S.*

provet hat you were you?" Now *D.S.*

ritard

THE BLUE BIRD

Mrs. EMILY HUNTINGTON MILLER

HENRY K. HADLEY

Moderato con moto

I know the song that the bluebird is sing-ing, Out in the ap-ple-tree

31

where he is swing-ing. Brave lit-tle fel-low! the

p

Brave lit-tle fel-low!

skies may be drear-y, Noth-ing cares he while his heart is so

mf

skies may be drear-y, Noth-ing cares he

cheer-y. . . Hark! how the mu-sic leaps

A mf

while his heart is so cheer-y. . . Hark! how the mu-sic leaps

A mf

Hark! how the mu-sic leaps

out from his throat! Hark! was there ever so mer-ry a note?

f

out from his throat! Hark! was there ev-er so mer-ry a note?

f

out from his throat! Hark! was there ev-er so mer-ry a note?

p

Lis-ten a - while . . . and you'll hear what he's say - ing

p

Lis-ten a-while, you'll hear what he's say - ing

p

Lis-ten a - while . . . and you'll hear what he's say - ing

mf

Up in the ap - ple tree, swinging and sway - ing:

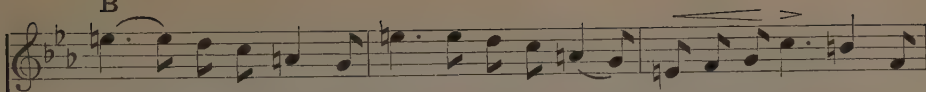
mf

Up in the ap - ple tree swing-ing and sway-ing:

mf

Up in the ap - ple tree, swing-ing and sway - ing:

B



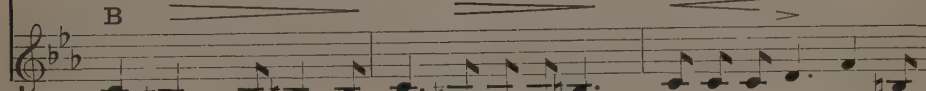
"Dear lit - tle blos - soms, down un - der the snow, You must be wea - ry of

B

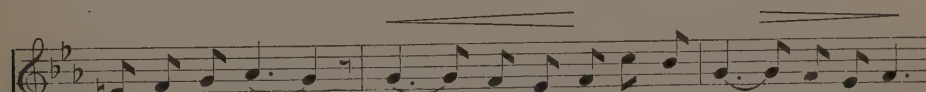


"Dear lit - tle blos - soms, down un - der the snow, You must be wea - ry of

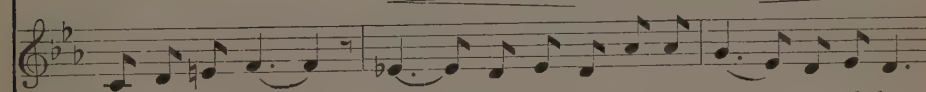
B



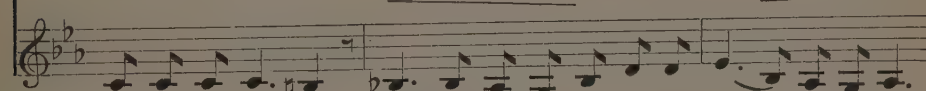
"Dear lit - tle blos - soms, down un - der the snow, You must be wea - ry of



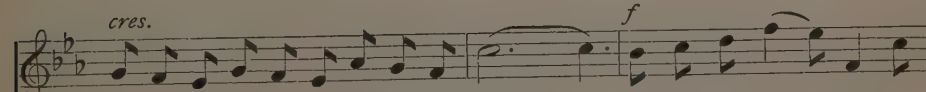
win - ter, I know; Hark! while I sing you a mes - sage of cheer,



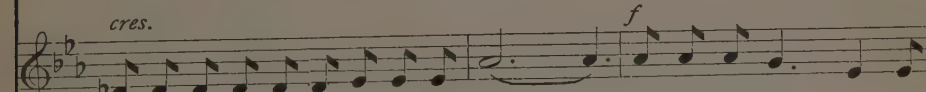
win - ter, I know; Hark! while I sing you a mes - sage of cheer,



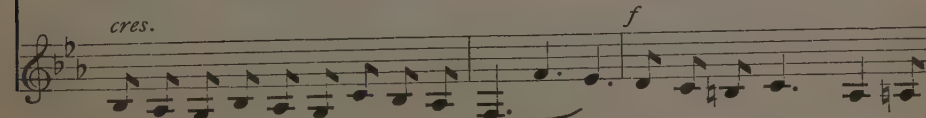
win - ter, I know; Hark! while I sing you a mes - sage of cheer,

cres.

Sum - mer is coming and spring - time is here! . . Summer is com - ing and

cres.

Sum - mer is coming and spring - time is here! . . Summer is com - ing and

cres.

Sum mer is com - ing and spring - time is here! . . Sum - mer is com - ing and

spring-time is here! Lit-tle white snow-drop, I pray you a-rise;

spring-time is here!

spring-time is here.

Bright yel-low cro-cus, come, o-pen your eyes; Sweet lit-tle vio - lets

Sweet lit-tle vio-lets

hid from the cold, . . . Put on your man-tles of pur-ple and

hid from the cold, Put on your man-tles

gold; Daf - fo - dils, daf - fo - dils!

of pur - ple and gold; Daf - fo - dils, daf - fo - dils!

Daf - fo - dils, daf - fo - dils!

cres.
say, . . do you hear? Sum-mer is com - ing, and spring-time is

cres.
say, . . do you hear? Sum-mer is com - ing, and spring-time is

cres.
say, . . do you hear? Sum-mer is com - ing, and spring-time is

f
here! . . Sum-mer is com - ing and spring-time is here!"

f
here! . . Sum-mer is com - ing and spring-time is here!"

f
here! . . Sum-mer is com - ing and spring-time is here!"

RAIN SONG

NATHAN HASKELL DOLE

AMBROISE THOMAS

Gavotte arr. from the Opera Comique "Mignon"

By HARVEY WORTHINGTON LOOMIS

*Allegro
mp**sempre staccato*

Light on leaf and grass and flow'r, Pat - ter, pat - ter,

32 Light on grass and flow'r The rain - drops,

Light on grass and flow'r The rain - drops,

pat - ter, pat - ter, comes an A - pril show'r; Rain - drops

rain - drops come, a show'r. The

rain - drops, come, a show'r. The

sound up - on the ground. O hear them

sound we hear, the sound we hear,

sound we hear, the sound we hear.

rol - lick - ing, fro - lick - ing round, Bright

rol - lick - ing the sound.

How rol - lick - ing the sound !

rain - drops from on high, . . For - ty mil - lion

Rain - drops, rain - drops from on high, The

Rain - drops, rain - drops from on high, The

mer-ry, mer-ry children of the sky; Light they prance, they play and
2d time al Coda

rain - drops of the sky. They dance, they play and
2d time al Coda

rain - drops of the sky. They dance, they play and
2d time al Coda

mf *A*
dance, they skip and trip, they slide and slip! Stern but
A
dance, they skip, they slide and slip. Ho!
A
dance, they skip, they slide and slip. Stern but

kind soon comes the wind, stern but kind. . .
mf
The wind who makes the rain - drops
kind soon comes the wind, The wind who makes the rain-drops

mf *mp*
How he shouts! The clouds he routs, Dark and sul-len
mp
mind. How he shouts! How he shouts! Dark the
mp
mind. How he shouts, . . . he shouts! Dark the

clouds, pil - ing up in crowds. How the rain-drops hur - ry,
clouds. How he shouts!
clouds, piled up in crowds. O how he

rit. *a tempo* *D.S.*
skur - ry, pat - ter, pit - ter, pat - ter, pit - ter, pat - ter. Light on
rit. *a tempo* *D.S.*
. . . He shouts!
rit. *a tempo* *D.S.*
shouts! He shouts!

Coda *p*
run be - fore the sun, the rain-drops, See! the rain - drops
Coda *pp*
run be - fore the sun, the sun. See! How they
Coda *pp*
run be - fore the sun, the sun. See! How they

mf
run. Now the sun laughs out in glee, Now the sun laughs out in

mp
run. Now the sun laughs in glee, Now the sun laughs in

mp
run. Now the sun laughs in glee, Now the sun laughs in

accelerando *pp*
glee, The rain-drops flee, the rain-drops flee, they flee.

accelerando *pp*
glee. The rain-drops, rain-drops flee, they flee.

accelerando *pp*
glee, the rain-drops, rain-drops, rain-drops flee, they flee.

SONG OF PRAISE

MOZART
From First Mass

Moderato
mp

33 1. Swell the an-tem and raise the song, Praise and thanks to God be - long,
2. Hark! all na - ture its an-tem sings, Praise to Him, the King of kings.

mp

Praise and thanks to God be - long; Saints and an - gels and
Praise to Him, the King of kings, Let us an - swer the
mor - tals, sing! Sing to Him, our heav'n - ly King.
cho - ral song, Let us all the notes pro - long.

DAYBREAK

LONGFELLOW
Con moto

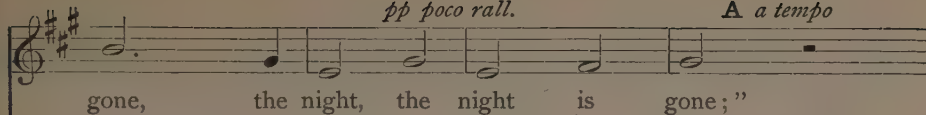
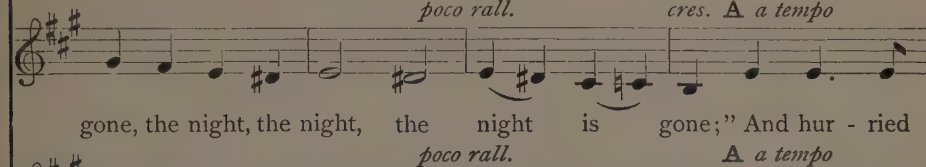
W. W. GILCHRIST

mf
A wind came up out of the sea And
mf
A wind came up out of the sea And said, "O
mf
A wind came up out of the sea And said, "O

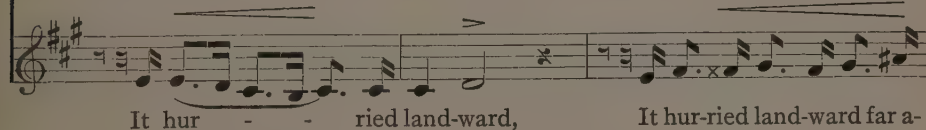
said, "O mists, make room for me." It hailed the
 mists, make room for me." It hailed the ships . . .
 mists, make room for me." It hailed the

ships and cried, "Sail on, Ye
 . . . and cried, "Sail on," It hailed the ships and
 ships and cried, "Sail on," and

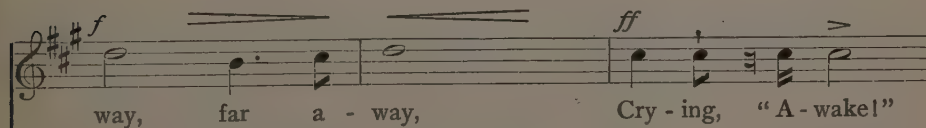
mar-i-ners, ye mar-i-ners, . . . the night is
 cried, "Sail on, ye mar-i-ners, Sail on, the night is
 cried, "Sail on, ye mar-i-ners, sail on, the night is

*pp poco rall.**A a tempo**poco rall.**cres. A a tempo**poco rall.**A a tempo*

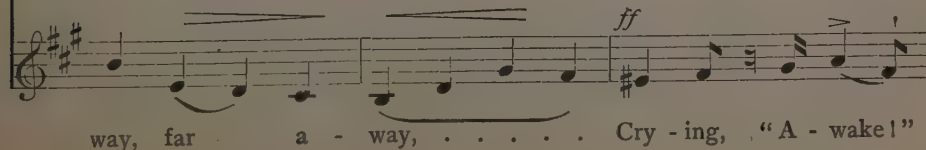
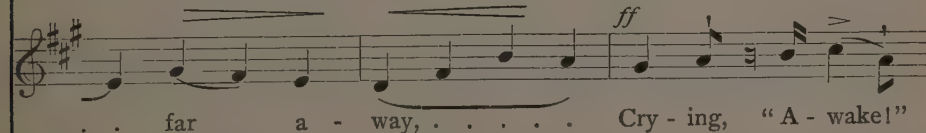
And hur-ried landward far a-

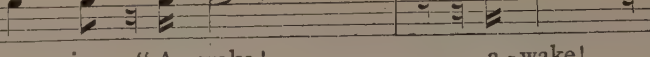


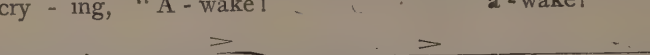
It hur-ried land-ward far a-

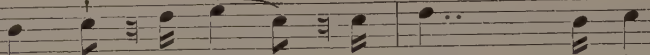


Cry - ing, "A - wake!"




 cry - ing, "A - wake! a - wake! a - wake!


 cry - ing, "A - wake! a - wake! it is the


 cry - ing, "A - wake! a - wake! it is the

it is the day. A - wake! a - wake!

day. A - wake! it is the

day. A - wake! it is the

rall.

A-wake! a-wake! it is the day, it is the

rall.

day, it is the day."

rall.

day, it is the day, it is the

e dim. **B** *p a tempo molto cres.*

day." . . . It said to the dark for - est, "Shout! shout!

e dim. **B** *p a tempo - molto cres.*

. It said to the dark for - est, "Shout! shout! shout!

e dim. **B** *p a tempo molto cres.*

day." . . . It said to the for - est, "Shout!

p legato

. . Hang all your leaf - y ban - ners out!" It touched the wood - bird's

p legato

shout! shout! shout! shout!" It touched the wood - bird's

p legato

shout! shout! shout! shout!" It touched the wood - bird's

cres. C marcato

fold - ed wing And said, "O bird, a - wake and sing;" And o'er the

C

fold - ed . . wing And said, "O . . bird, a - wake and sing;"

C

fold - ed . . wing And said, "O . . bird, a - wake and sing;"

f
farms, "O chan - ti - cleer, Your clar - ion
f marcato
And o'er the farms, "O chan - ti - cleer,
f marcato
And o'er the farms, "O chan - ti - cleer,

blow; the day is near, . . . the day, the day is
Your clar - ion blow; the day is near, the day is
Your clar - ion blow; the day is near, the day is

near, the day is near." It *D a tempo*
near, the day is near, . . the day . . is near." It *D a tempo*
near, the day is near, . . the day . . is near." It *D a tempo*

p

whis-pered to the fields of corn, "Bow

p

whis-pered to the fields of corn, the fields of corn, "Bow

whis-pered to the fields of corn, "Bow

f

down, and hail the com-ing morn." It shout-ed

E *molto cres.* *f*

down, and hail the com-ing morn." It shout-ed through

E *f*

down, and hail the com-ing morn." It shout-ed

ff *>* *>* *>*

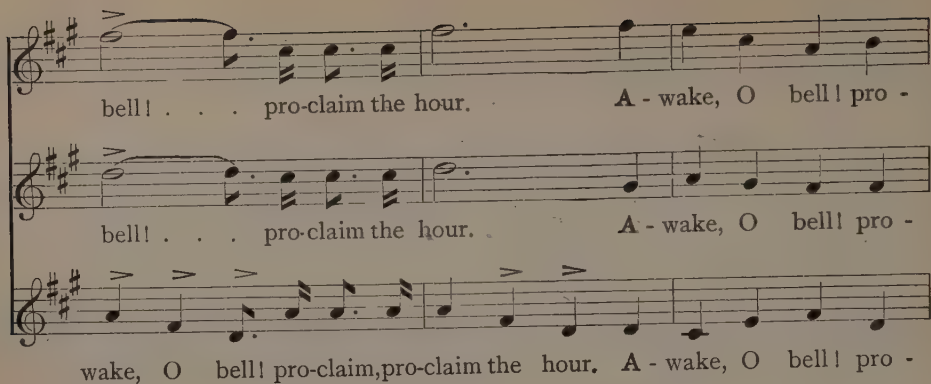
through the bel-fry tower, "A-wake, O

ff *>* *>* *>*

. . . the bel-fry tower, "A-wake, O

ff *>* *>* *>*

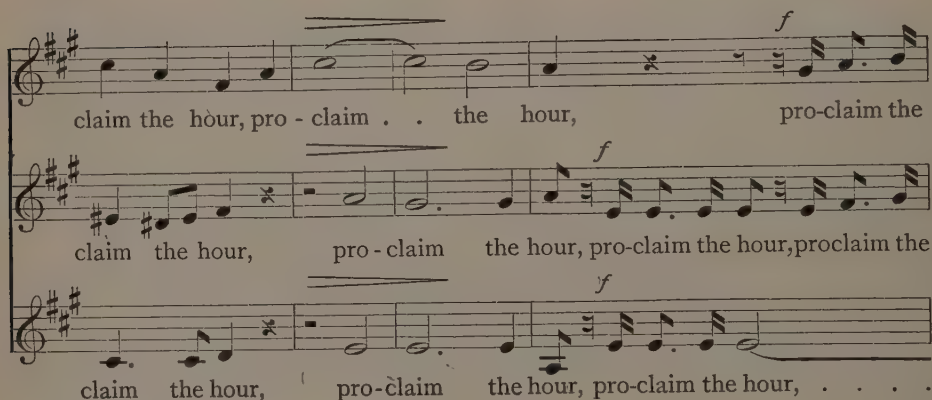
through the bel-fry tower, "A-wake, a-



bell! . . . pro-claim the hour. A - wake, O bell! pro -

bell! . . . pro-claim the hour. A - wake, O bell! pro -

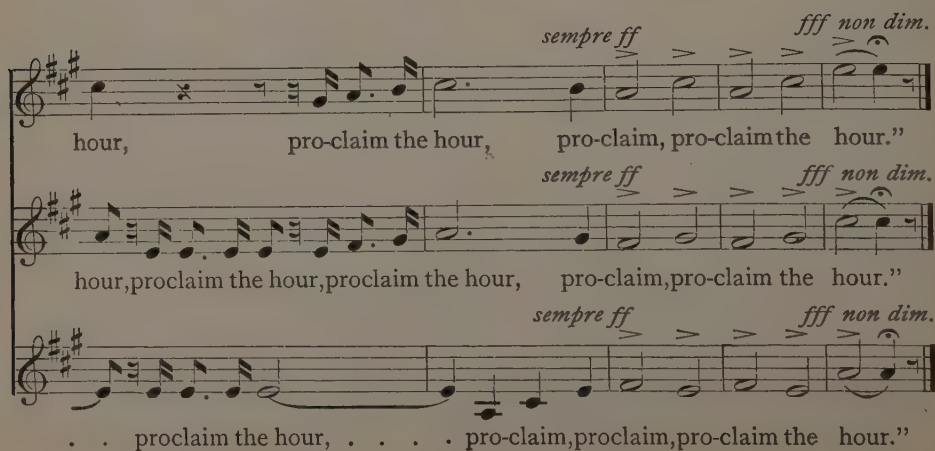
wake, O bell! pro-claim, pro-claim the hour. A - wake, O bell! pro -



claim the hour, pro - claim . . the hour, pro-claim the

claim the hour, pro - claim the hour, pro-claim the hour, proclaim the

claim the hour, pro-claim the hour, pro-claim the hour, . . .



hour, pro-claim the hour, pro-claim, pro-claim the hour."

hour, proclaim the hour, proclaim the hour, pro-claim, pro-claim the hour."

. . . proclaim the hour, . . . pro-claim, proclaim, pro-claim the hour."

THE HEAVENS ARE TELLING

107

HAYDN

Arr. by W. W. GILCHRIST
from the Oratorio "The Creation"

Allegro

mf

The heav - ens are tell - ing the glo - ry of God, The

mf

The heav - ens are tell - ing the glo - ry of God, The

mf

The heav - ens are tell - ing the glo - ry of God, The

won - ders of His work dis - plays the fir - ma - ment; The won - ders of His

won - ders of His work dis - plays the fir - ma - ment; The won - ders of His

won - ders of His work displays the fir - ma - ment; The won - ders of His

work dis - plays the fir - ma - ment; Each day tells the tale to

work dis - plays the fir - ma - ment; Each day tells the tale to

work dis - plays the fir - ma - ment; Each day tells the tale . . to

fol - low-ing day, Each

fol - low-ing day, Each day tells the tale to fol-low-ing day, Each night, each

fol - low-ing day, Each day tells the tale . . to fol - low-ing day, Each

night that is gone to fol - low-ing night, Each night that is gone to

night that is gone to fol - low-ing night, Each night that is gone, is

night that is gone to fol - low-ing night, Each night that is gone, is

B *f*
fol - low-ing night. The heav-ens are tell - ing the glo - ry of God, The

B
gone. The heav-ens are tell - ing the glo - ry of God, The won-ders,

B
gone. The heav-ens are tell - ing the glo - ry of God, The won-ders, the

won-ders of His work, The won-ders of His work dis - plays .

The won-ders of His work dis - plays, dis - plays .

won-ders of His work, The won-ders 'of His work dis - plays .

.. the fir - ma-ment. The won-ders of His work, The won-ders of His

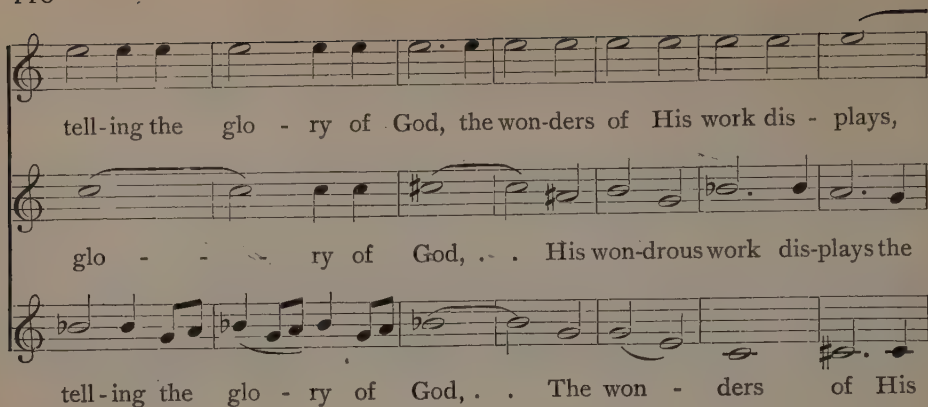
.. the fir - ma-ment The won-ders of His work, the wonders

.. the fir - ma-ment. The won-ders of His work, The won-ders of His

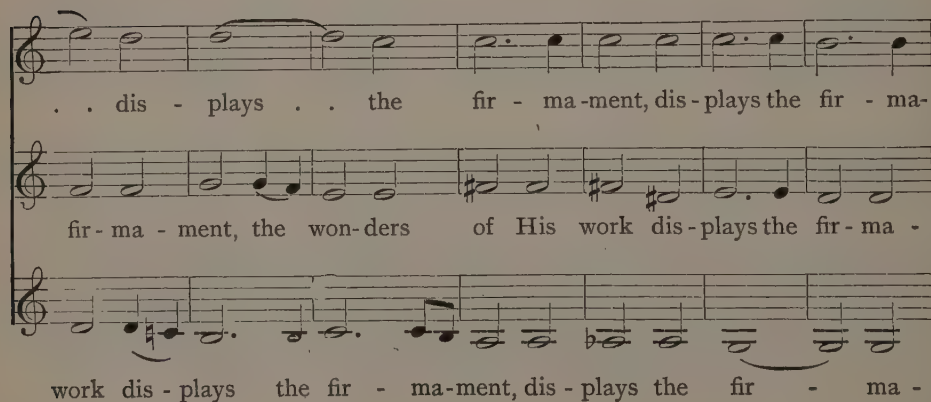
work dis-plays, dis-plays the fir - ma-ment. The heav - ens are

of His work dis-plays the fir-ma-ment. The heav - ens are tell - ing the

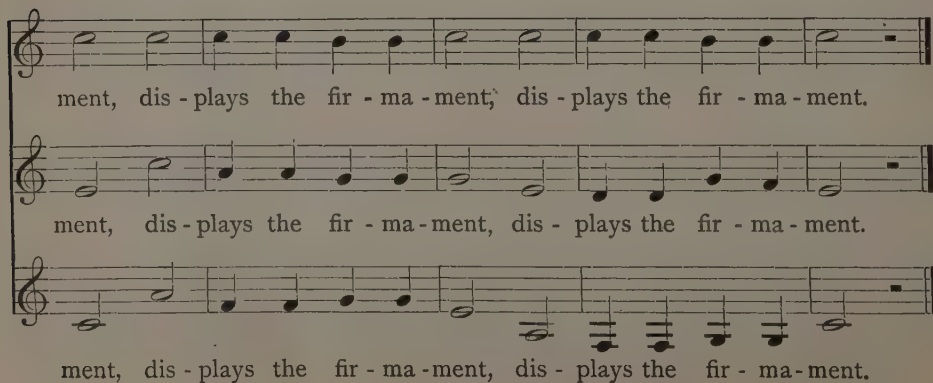
work dis-plays, dis-plays the fir - ma - ment. The heav-ens are



tell-ing the glo - ry of God, the won-ders of His work dis - plays,
 glo - - - ry of God, . . His won-drous work dis-plays the
 tell-ing the glo - ry of God, . . The won - ders of His



. . dis - plays . . the fir - ma-ment, dis-plays the fir - ma-
 fir - ma - ment, the won-ders of His work dis-plays the fir - ma -
 work dis - plays the fir - ma-ment, dis - plays the fir - ma -



ment, dis - plays the fir - ma -ment, dis - plays the fir - ma -ment.
 ment, dis - plays the fir - ma -ment, dis - plays the fir - ma -ment.
 ment, dis - plays the fir - ma -ment, dis - plays the fir - ma -ment.

SPRING SONG

III

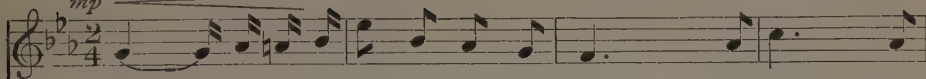
LOUIS C. ELSON

MENDELSSOHN

Arr. by HARVEY WORTHINGTON LOOMIS
from the Pianoforte Composition "Songs without
Words" — Spring Song"

Allegretto grazioso

mp



Now . . the winter's cold and gloom have passed a-way, The

p

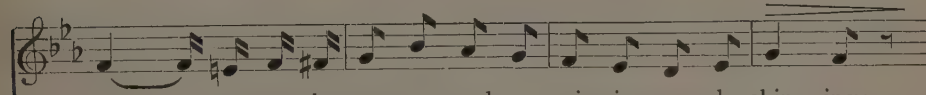


Now the cold and gloom have passed, have passed away, a-way,

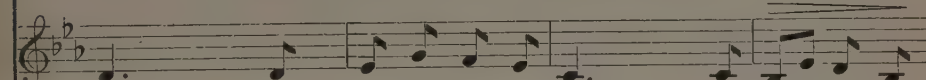
p



Now the win - ter's cold and gloom have passed a-way, The



sun . . up-on the grass-y meads a - gain is warm-ly shin - ing;

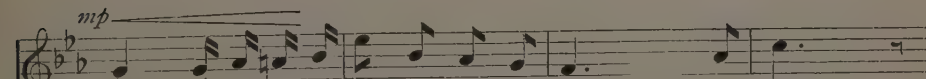


Now on grass-y meads the sun is shin - ing; The



sun up-on the grass - y meads a - gain is shin - ing;

mp

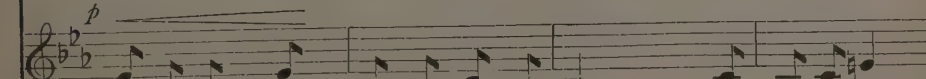


Zeph - yrs soft and balm-y o'er the val - leys stray,

mp



zeph - yrs soft and balm-y stray, o'er the val-leys stray, And



Zeph-yrs soft and balm - y o'er the val - leys, val-leys stray,

May. *mf* *mp* *mf*

May. The earth is filled with gladness, y'all sing.

fragrant May; Earth is filled, filled with joy.

mp *mf*

at play, at play The earth is filled with

at play, at play. All Na pure

B *f*

at play, at play.

B *f* *cresc.*

gladness. The earth. (Come a-way) (Come a-way) (Come a-

mf *B* *f*

at play. Come a-way, a-way,

rit. *C mp a tempo*

... A - way! Now . . the win-ter's

rit. *C p a tempo*

way, O come a-way, a - way, a - way! Now the win - ter's

rit. p *C a tempo*

A - way, a - way!

cold and gloom have passed a - way, The sun . . up-on the

cold has passed, passed, passed a - way, The sun

mp

Come, . . O come a - way, a - way, Come, come a - way, o'er

mp

grass-y meads a - gain is warm-ly shin - ing; Zeph - yrs soft and

p

o'er the meads now is shin - ing; Zeph - yrs

p

grass-y meads. Now the sun is shin-ing, shin - ing, It

cres

balm-y o'er the val - - leys stray, They soft - - ly

p

balm - y soft - ly stray, The zeph-yrs soft - ly stray.

p

is the month of May. The zeph-yrs soft - ly stray.

cen - - - - - *do*

stray. The earth is filled with glad-ness in the mer-ry month of

The earth, the earth with gladness, glad-ness is filled, 'tis

p *mp*

The earth, the earth is filled with glad-ness, May is here, 'tis

p *mp*

May. Grief is gone, van-ished ev - 'ry

p

May. Grief is gone, and van - ished each

mp *p*

May. Yes, sor-row, sor-row all is van-ished, van - ished

D *p*

care. O - bey the voice, the voice of May, the voice of May, O - bey and

D *p*

care. O - bey the voice, the voice of May, the voice of May, O - bey and

D *p*

Now, o - bey the voice, the voice of May, the voice of May, O - bey and

p dolce *pp*

come . . a - way, O come a - way, O come

pp *p*

come, O come, O come, Come . . a - way, O

p *ppp*

come, O come, come a - way, O come a - way,

ppp *p* *ac - cel - er - an - do*

a - way, Come, O come a - way, O come a - way!

ppp *ac - cel - er - an - do*

come a - way, Come a - way, a - way, O come a - way!

ac - cel - er - an - do

Come a - way, O come a - way, O come a - way!

PART III

THE F CLEF

Exercises, part-songs, and choruses, arranged for three unchanged voices, or for two unchanged voices and bass.

c̣ ḍ ẹ f̣ g̣ ạ ḅ c̣ ḍ ẹ f̣ g̣

The
Great
Staff

F G A B c d e f g a b c

The Key-note and position of **1** in different keys, F Clef

C = 1 G = 1 F = 1 D = 1 Bb flat = 1 A = 1 E flat = 1 E = 1 A flat = 1

37 *Andante*
mf

38 *Moderato*
mp

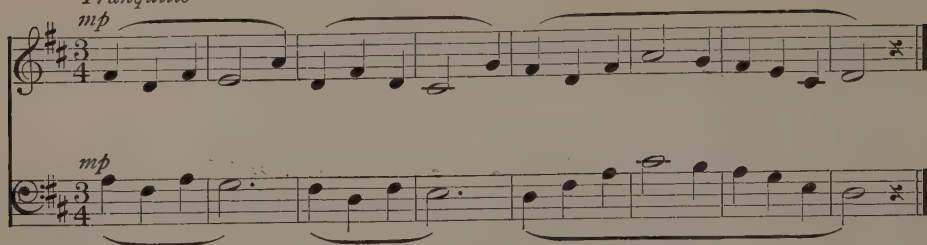
39 *Andante*
mp

40 *Allegretto*
mf

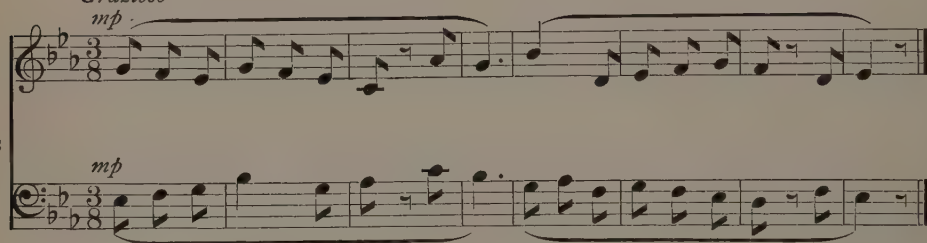
Each part of Nos. 41, 42, and 43 may be sung as a separate melody.

*Tranquillo**mp*

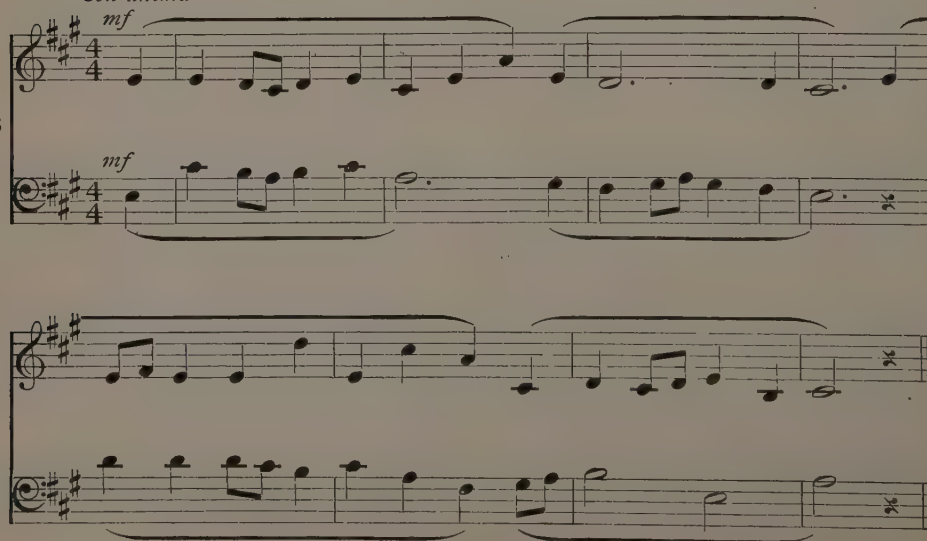
41

*Grazioso**mp*

42

*Con anima**mf*

43



No. 44 may be sung by the three upper voices or by the two upper voices and the bass.

Lento
mp

44

A

B

C

The musical score is written for three parts: Treble, Middle, and Bass. The first system (labeled 'A') shows the Treble staff with a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The Middle and Bass staves provide harmonic support with sustained notes and moving lines. The second system (labeled 'B') continues the harmonic lines for the Middle and Bass staves. The third system (labeled 'C') continues the melodic line in the Treble staff, which now includes some sixteenth-note passages, while the Middle and Bass staves continue their harmonic support. The score is marked 'Lento' and 'mp' (mezzo-piano). The key signature has one flat (B-flat) and the time signature is 4/4.

Nos. 45 and 46 may be sung by the three upper voices or by the two upper voices and the bass.

Andantino

45

mf

Giocoso

46

mf

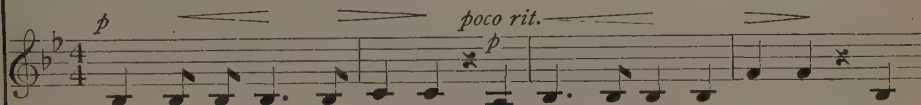
mf

JOHANNA KINKEL

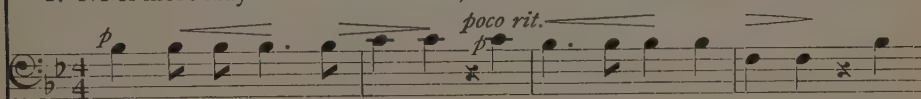
*Andante**poco rit.*

1. How can I bear to leave thee? One part-ing kiss I give thee; And
 2. Ne'er more may I be-hold thee, Or to this heart en-fold thee; With

47



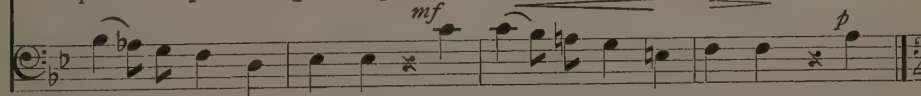
1. How can I bear to leave thee? One part-ing kiss I give thee; And
 2. Ne'er more may I be-hold thee, Or to this heart en-fold thee; With



- then what-e'er be-falls me, I go where hon-or calls me, Fare -
 spear and pen-non glan-cing, I see the foe ad-van-cing. Fare -



- then what-e'er be-falls me, I go where hon-or calls me, Fare -
 spear and pen-non glan-cing, I see the foe ad-van-cing. Fare -

*tranquillo e molto espress.*

- well, fare-well, my own true love, Fare-well, fare - well, my own true love.



- well, fare-well, my own true love, Fare-well, fare - well, my own true love.



¹ This song may be sung by the three upper voices or by the two upper voices and the bass.

*Moderato**p*

There's mu - sic in the air, . When the in - fant morn is nigh, And

48 There's mu - sic in the air, When the in - fant morn is nigh, And

The musical score is written for three voices (Soprano, Alto, and Bass) and piano accompaniment. It is in 4/4 time, key of B-flat major, and marked 'Moderato'. The piano part consists of a simple harmonic accompaniment with chords and single notes. The vocal parts have lyrics written below the notes. The first system shows the beginning of the piece, and the second system starts at measure 48.

faint its blush is seen . On the bright and laugh - ing sky,

faint its blush is seen On the bright and laugh - ing sky,

This section continues the musical score from the previous system. It shows the vocal parts and piano accompaniment for the lyrics 'faint its blush is seen . On the bright and laugh - ing sky,'. The notation includes notes, rests, and bar lines for both the vocal and piano parts.

Ma - ny a harp's ec - stat - ic sound, With its thrill of joy pro - found,

Ma - ny a harp's ec - stat - ic sound, With its thrill of joy pro - found,

This section continues the musical score, showing the vocal parts and piano accompaniment for the lyrics 'Ma - ny a harp's ec - stat - ic sound, With its thrill of joy pro - found,'. The notation includes notes, rests, and bar lines for both the vocal and piano parts.

¹ To be sung by the three upper voices or by the two upper voices and the bass.

A

While we list, en-chant-ed there, To the mu-sic in the air. La
There's

A

While we list, en-chant-ed there, To the mu-sic in the air. There's

A

pp

p

la la in the air, . . When the noon-tide's sul-try beam Re-

mp

mu-sic in the air, . . When the noon-tide's sul-try beam Re-

mp

pp

p

la la a gold-en light . . On dis-tant moun-tain stream,

mp

flects a gold-en light . . On the dis-tant moun-tain stream.

mp

pp

When 'neath some shade . . . Sor - row's head is laid,
 When 'neath some shade . . . Tired sor - row's head is laid,

mp

When be - neath some grate - ful shade, Sor - row's ach - ing head is laid,

mp

pp

Sweet - ly there comes . . . Mu - sic in the air. *B*
 Sweet - ly there comes . . . The mu - sic in the air. There's

mp

Sweet - ly to the spir - it there, Comes the mu - sic in the air. *B*

mp

B

pp

Mu - sic, mu - sic, When twi - light's sigh
 mu - sic in the air, . . . When the twi - light's gen - tle sigh Is

pp

Mu - sic, there's mu - sic, When - e'er the twi - light's gen - tle sigh

pp

Mu - sic, there's mu - sic, When twi - light's sigh

pp
mp
 lost, is lost, . . . As beau-ties die:
 lost on even-ing's breast, . As its pen-sive beau-ties die:

pp
 Is lost, is lost, The while its pen-sive beau-ties die:

pp
 As beau-ties die:

pp
mp
 Then, then the loved ones gone Wake pure, di-vine song,
 Then, O, then, the loved ones gone Wake the pure, ce-les-tial song,

pp
 Then, then the loved ones gone Wake the pure heav'n-ly song,

pp

pp
mp
 An-gels that greet us With mu-sic in the air.
 An-gel voi-ces greet us there, In the mu-sic in the air.

pp
 An-gels that greet us With mu-sic in the air.

pp
 An-gels greet us With mu-sic in the air.

O WORSHIP THE KING¹

ROBERT GRANT

Lyons

HAYDN

Moderato con moto

mf

1. O wor-ship the King all glo-rious a - bove, O grate-ful - ly
 2. O tell of His might, O sing of His grace, Whose robe is the

49 *mf*

1. O wor-ship the King all glo-rious a - bove, O grate-ful - ly
 2. O tell of his might, O sing of His grace, Whose robe is the

mf

mp cres - - - cen - - -

sing His pow'r and His love,—Our Shield and De - fend - er, the
 light, Whose can - o - py, space; His mer - cies how ten - der, how

mp cres - - - cen - - -

sing His pow'r and His love,—Our Shield and De - fend - er, the
 light, Whose can - o - py, space; His mer - cies how ten - der, how

do mf

An - cient of Days, Pa - vil - ioned in splen - dor, and gird - ed with praise.
 firm to the end, Our Ma - ker, De - fend - er, Re - deem - er, and Friend !

do mf

An - cient of Days, Pa - vil - ioned in splen - dor, and gird - ed with praise.
 firm to the end, Our Ma - ker, De - fend - er, Re - deem - er, and Friend !

do mf

¹ To be sung by the three upper voices or by the two upper voices and the bass.

ELIZABETH LINCOLN GOULD

SCHUMANN

Andante con moto

1. Slum-ber sweet, while stars are gleam - ing, Keep-ing watch to
 2. Slum-ber sweet, for thee I'm pray - ing, Lit-tle one, through

1. Slum-ber sweet, while stars are gleam - ing, Keep-ing watch to
 2. Slum-ber sweet, for thee I'm pray - ing, Lit-tle one, through

guard thy dream - ing, Though the world is the
 dream - - land stray - ing; He who guides the

guard thy dream - ing, Though the world is the
 dream - - land stray - ing; He who guides the

cold and wide, (Thou art,) Thou art safe at
 world a - right, (Safe will,) Safe will lead my

cold and wide, (Thou art,) Thou art safe at
 world a - right, (Safe will,) Safe will lead my

¹ To be sung by the three upper voices or by the two upper voices and the bass.

moth - er's side, Thou art safe at moth - er's side.
 child to - night, Safe will lead my child to - night.

moth - er's side, Thou art safe at moth - er's side.
 child to - night, Safe will lead my child to - night.

THE LITTLE TIN SOLDIER¹

F. E. WEATHERLY

J. L. MOLLOY

Allegretto

1. He was a lit - tle tin sol - dier, One lit - tle leg had
 2. Once as he watched his rose - love, Winds from the north did
 3. Once more he sees his rose - love, Still she was dan - cing

51 Drum, drum, drum, drum, drum, drum, drum, Drum, drum, drum, drum,

he; She was a lit - tle fair - y dan - cer,
 blow, Swept him . out . of the case - ment
 gay, He is . . worn and . fad - ed,

drum, drum, drum, drum, Drum, drum, drum, drum, drum, drum, drum, drum,

¹ To be sung by the three upper voices or by the two upper voices and the bass.

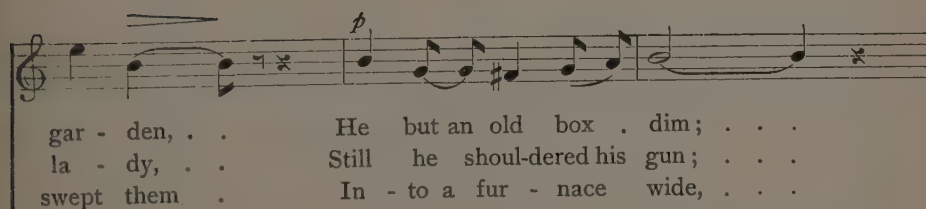


Bright as bright could be.
Down to a stream be - low.
Loy - al still for aye.

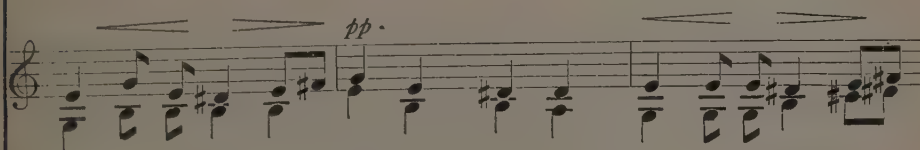
She had a cas - tle and
True to his lit - tle .
Then came a hand that



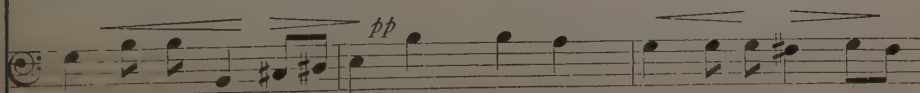
Drum, drum, drum, drum, drum, drum, drum, Drum, drum, drum, drum,




gar - den, . . He but an old box . dim; . . .
la - dy, . . Still he shoul-dered his gun; . . .
swept them . In - to a fur - nace wide, . . .



She had a gar - den, Drum, drum, drum, drum, He but an old box,
True to his la - dy, Drum, drum, drum, drum, Shoul-dered his mus - ket,
Hands came and swept them, Drum, drum, drum, drum, In - to a fur - nace,

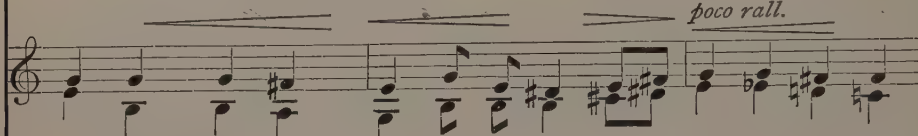


poco rall.



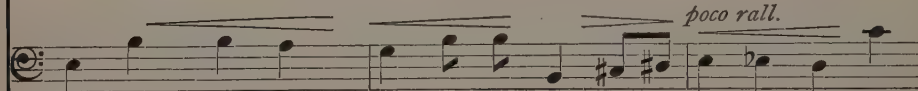
She was a dain - ty rose - love, . . Far too grand for
 Soon, ah, soon, came the dark - ness, . . Life and love un -
 Part - ed in life, in dy - ing . . . They are side by

poco rall.

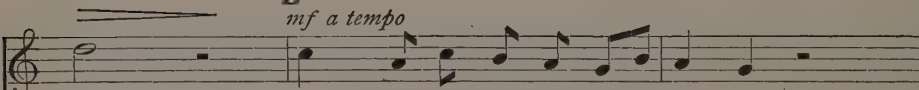


Drum, drum, drum, drum, She was a rose - love, Far too grand for
 Soon came the dark - ness, Life and love un -
 Now when they're dy - ing, They are, they are

poco rall.

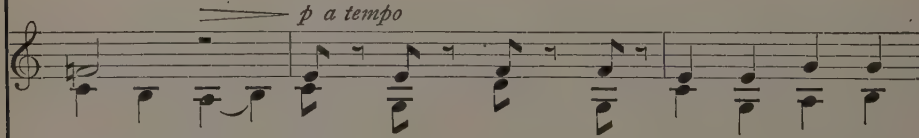


B
mf a tempo



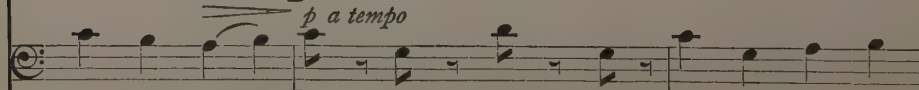
him, He was a lit - tle tin sol - dier,
 done. He was a lit - tle tin sol - dier,
 side. Ah! for the lit - tle tin sol - dier,

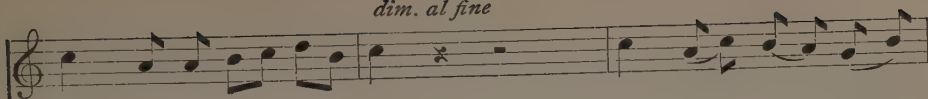
B
p a tempo



him, for him. Drum, drum, drum, drum, drum drum, drum, drum,
 done, un - done.
 side by side.

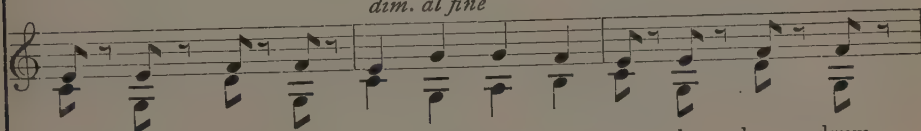
B
p a tempo



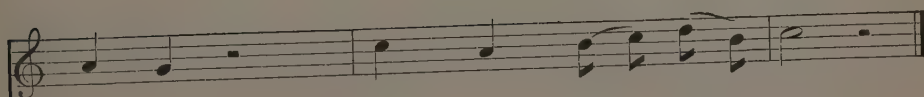
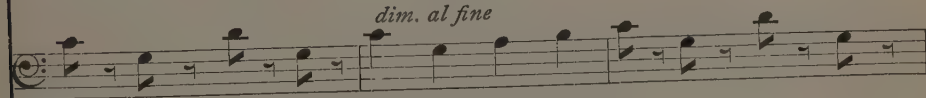
dim. al fine

One lit - tle leg had he;
 One lit - tle leg had he;
 Ah! for her cru - el art!

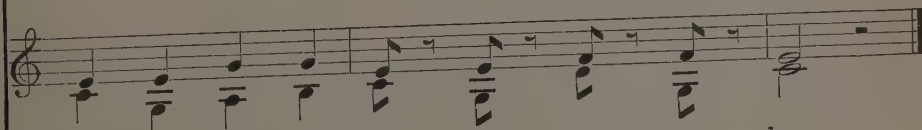
Brave - ly shoul - dered his
 Ne'er in the world a
 There lies her rose in

dim. al fine

Drum, drum, drum, drum, drum, drum, drum, Drum, drum, drum, drum,

dim. al fine

mus - ket,	Fain	her	love	would	be.
lov - er	Half	so	true	could	be.
ash - es,	There	his	loy - al	lit - tle	heart.



drum, drum, drum, drum, Drum, drum, drum, drum, drum.



WHO TREADS THE PATH OF DUTY

Arr. from the Grand Opera "The Magic Flute"

MOZART

*Larghetto**mp*

52

1. Who treads the path of du - ty, Nor shrinks when honor
 2. Who deep at heart would cher-ish Rude scorn or bit-ter

*p**f**p*

calls,
 hate,

Fills life with noble beauty, And ne'er inglorious falls!
 Who'd see another per-ish And triumph in his fate,

A

His steps the voice within . . . him leads . . . By gen-tle
 Not such with-in our ranks . is found, . Here friendly

paths to gen - tle deeds, And guides him sure-ly on his
cheer and help a - bound; Each oth-er's fail - ings we for -

way, . How-ev - er sad or dark the day, And guides him.
give, And thus in peace and con-cord live, Each oth - er's

sure - ly on his way, How-ev - er sad or dark the day.
fail - ings we for - give, And thus in peace and con-cord live.

NIXON WATERMAN

Tempo di valse, grazioso

A. MESSENGER

Arr. from the Comic Opera "Fantine"

53

p La la la la la la la

p La la la la la la la

mp *Legato*

With the moon shin - ing bright . . . On a
D.C. O the paths smooth and fair . . . And the

p la la la la la la la, And the brac - ing air A
mp cres. And our cheer - y mates On

p la la la la la la la la la la la la

cold win - ter night, . . . La la la la la la la
joy dwell - ing there;

mf cure for care, When thoughts are kind and hearts are light,
shin - ing skates Who come with smiles our sport to share.

poco rit. la la la la la la la la la la . . .

poco rit. la la la la la la la la la la . . .

mp a tempo la la la la la la la la la la . On our
Would you

p

la la la la la la la la la la la la

p

la la la la la la la la la la la la

mp

skates we're a - way, . . . Like the winds when at
know life's de - light, . . . Come some fair win - ter

pp *mf cres.* *f*

la la la. With a swirl and a swing as we shout and
As we swing and we sway and we skim a -

pp *mp*

la la la. Swirl and swing, shout and
Swing and sway, skim a -

mp

play, . . . Swirl and swing, shout and
night. . . . Swing and sway, skim a -

mf *FINE*

sing, And the world is gay. . . .
way, While the moon shines bright. . . .

mp

sing, world is gay, is gay.
way, moon shines bright, shines bright.

mp

sing, And the world is gay, is gay.
way, While the moon shines bright, shines bright.

A *pp* *mp*

La la la la la la, makes glad the fire - light's

A *pp* *mp*

La la la la la la la, makes glad the fire - light's

p *A* *p*

Oft as the roar of lust - y storm, makes glad the

pp *mp*

gleam, . . . La la la la la la, Till

pp *mp*

gleam, the gleam, . . . La la la la la la la, Till

mp

gleam, . . . Shel-tered we wait by hearth-stone warm, We

cres. *B* *pp*

stars a - gain shall beam, . . . and we dream,

cres. *mf* *B*

stars a - gain, a - gain shall beam, and we dream, . . . And we

p *B* *pp*

wait, wait, wait, . . . and we dream,

pp *rall. pp*

And we sing, as we dream, as we dream;

mp *rall.* D.C.

sing as we dream, . . . as we dream; . . . D.C.

pp *pp*

And we sing, as we dream, as we dream;

INTEGER VITAE

From Horace Ode XXII

F. F. FLEMMING

Quietly

mp

54

mf

1. He who is no - ble, kind in thought and ac - tion, Faith - ful to
2. What though he wan - der o'er the burn - ing des - ert? What though he

mf

mf

du - ty, pure, and sin - gle - heart - ed, Needs not a
jour - ney o'er un - friend - ly moun - tain? Sleep - ing or

mf

weap - on, needs not man to guard him, Vir - tue de - fends him.
wak - ing, though by death sur - round - ed, Vir - tue de - fends him.

Maestoso e grandioso

BEETHOVEN

mf To God e - ter - nal the heav'ns render glo - ry, Pro-claim His pow'r with

55 *mf* To God e - ter - nal the heav'ns render glo - ry, Pro-claim His pow'r with

mf

p won - drous word. By earth and sea is re - peat - ed the sto - ry; From

p won - drous word. By earth and sea is re - peat - ed the sto - ry; From

p won-drous word.

mf all man - kind let praise be heard. Who holds the

mf all man - kind let praise be heard. Who holds, who holds the

mf Who holds the

stars in their pla-ces e - ter - nal? Who bids the sun his light dif -

stars in place e - ter - nal and who bids, who bids the sun his light dif -

stars in place e - ter - nal and

fuse? He dawns in bright-ness and splen-dor su - per - nal, Then

he - ro - like his way pur-sues, and he - ro - like his way pur-sues.

ELIZABETH LINCOLN GOULD

H. A. DONALD

Moderato

56

1. Calm-ly at last they take their rest, Sol-diers whose bat-tles
 2. He-ros who won, though sore-ly pressed, Sol-diers as brave who

all are won, He-ros whose cour-age stood the test, Brave
 lost the fight, Vic-tor and van-quished lie at rest, In

hearts whose day of strife is done. 1.2. Peace-ful-ly
 mer-cy judged by God's clear sight. (Sleep)

¹ May be sung by the three upper voices or by the two upper voices and the bass.

sleep, . . . peace - ful - ly sleep, . Peace-ful - ly sleep, . .
 peace-ful - ly sleep, peace-ful - ly sleep, . . peacefully sleep. Loved and hon - ored,

peace-ful - ly sleep, sleep, . peace-ful - ly sleep, . Peace-ful - ly, peace-ful - ly,
 sleep, sleep, peace-ful - ly sleep, . sleep. . Loved and hon - ored,

peace-ful - ly sleep, . Peace-ful - ly sleep, peace-ful - ly sleep.
 Loved and hon - ored, Peace-ful - ly, peace-ful - ly, peace-ful - ly sleep.
 dim in - u - en - do

peace-ful - ly sleep, Sleep, sleep, peace-ful - ly sleep.
 dim in - u - en - do

loved and hon - ored, Sleep, sleep, peace-ful - ly sleep.

LOVELY APPEAR¹

Arr. from the Oratorio "The Redemption"

GOUNOD

Andante con moto
mp

poco a poco cres.

Love - ly ap - pear o - ver the moun - tains The
 Love - ly ap - pear, . ap - pear . . the feet Of
 pp poco a poco cres.

O - - - ver the moun - tains,
 pp poco a poco cres.

O - - - ver the moun - tains

¹ To be sung by the three upper voices only or by the two upper voices and the bass.

dim. *p*
 feet of them that preach, and bring good news of peace, The
 them that preach, and bring good news of peace, of peace, Of
dim.
 Love - ly are the feet of
dim.
 Love - - - ly the feet of
mp espress
 feet of them that preach, and bring good news of peace. . .
 them that preach, and bring good news of peace. . .
 them that preach good news of peace, of peace.
pp *mf*
 Love - ly ap - pear The feet of them that
 Love - ly ap - pear o - ver the moun-tains The feet of them that
A *p*
pp Love - - ly, love-ly ap - pear The feet of
A *pp*
 Love - ly, love-ly ap - pear The feet of

pp
mp
 preach good news of peace,
 preach, and bring good news of peace, The
 them that preach good news of peace, bring good
 them that preach good news of peace, good

p
mf
mp
 news of peace, of peace.
 feet of them that preach, and bring good news of peace. . . .
p
 news of peace, bring news of peace. . . .
p
 news of peace, news of peace. . . .

B
p
mp
 Love - ly ap - pear o - ver the moun - tains The
 Love - ly ap - pear, love - ly o - ver the moun - tains The
B
mp
p
 Love - ly ap - pear, love - ly o - ver the moun - tains The
 Love - ly ap - pear, love - ly o - ver the moun - tains The

mf

feet of them that preach, and bring good news of peace,
feet . . . of them that preach, and bring good news of peace, of peace.

feet of them that preach, and bring, bring news of peace, of peace.

feet of them that preach, and bring, bring news of peace, of peace.

mp

Love - ly ap - pear, ap - pear o - ver the moun - tains The
Love - - ly ap - pear o - ver the moun - tains The

p

Love - ly ap - pear, ap - pear o - ver the moun - tains The

p

Love - ly ap - pear, ap - pear o - ver the moun - tains The

cres. *dim.*

feet of them that preach, and bring good news of peace.

cres. *dim.*

feet of them that preach, and bring good news of peace.

cres. *dim.*

feet of them that preach, and bring good news of peace.

M. L. BAUM

Moderato ma energico

KARL GOLDMARK

Arr. from the Symphony "A Country Wedding"

58

mp

1. State - ly and splen - did the march of the year is sound - ing, With
 2. Stead - fast, un - chang - ing, each year on its path - way march - es, And

mp

swing of the heav - ens keep - ing pace, 'Mid star - ry pageants to find a place.
 sea - son by sea - son kind and strong Up - lifts its voice in the tri - umph song.

mf

Tire - less, un - end - ing, The song of the spheres re - sound - ing Is
 Tire - less, un - end - ing, The song is still re - sound - ing, And
 Earth, ev - er rang - ing Where blue of the sky world arch - es, Keeps
 Earth, ev - er rang - ing Where blue the sky world arch - es, Keeps

The song is still re - sound - ing And
 Where blue the sky world arch - es, Keeps

fill - ing the ut - most bounds of space With beau - ty and pow'r and
 fills the ut - most bounds of space With beau - ty, pow'r and
 step with the count - less star - ry throng Up - held by the pow'r of
 step with count - less star - ry throng Up - held by God's own

fills the ut - most bounds of space With beau - ty, pow'r and
 step with count - less star - ry throng Up - held by God's own

grace; On - - - ward,
 won - der; All through the az - ure pro - ces - sion - al hymns are
 God. On - - - ward,
 pow - er. Down through the a - ges the u - ni - verse sings and

won - der; On - ward march, pro - ces - sion - al hymns are
 pow - er. On - ward march, the u - ni - verse sings and

ris - ing, ring - ing,) Earth, mid the choirs of the sky, O -
 march - es on - ward,) Man, then with hard - i - hood high, To

ring - ing, Earth, o - - - be - - -
 march - es. Man, to God's

be - dient, sings and march - es on, Through-out the years. (March)
 God's great mu - sic march thou on! Be free from fears! (March)

- dient, sings and march - es on, Through-out the years. March
 . . great mu - sic march thou on! Be free from fears! March

On - ward, . . . on - ward, . . . on-ward through-out the
 on - ward, on - ward, on - ward, on - ward, on - ward, through-out the

on - ward, on - ward, on - ward, on - ward, on-ward through-out the

years. O man, then heed the star-ry march of the spheres.
(March on!) (March on!)

years. O man, then heed the star-ry march of the spheres.

ITALIAN HYMN

C. WESLEY
With fervor

F. DE GIARDINI

1. Come, Thou al-might-y King, Help us Thy name to sing,
2. Nev-er from us de-part; Rule Thou in ev-'ry heart,—

Help us to praise! Fa-ther all-glo-ri-ous, O'er all vic-
Hence, ev-er-more. Thy sov-'reign maj-es-ty, May we in

to-ri-ous, Come and reign o-ver us, An-cient of Days!
glo-ry see, And to e-ter-ni-ty Love and a-dore.

M. B. WILLIS

Swedish Folk-tune

Slow and majestic

60

1. Tho' day is swift de-part-ing And this shall be my last, My
 2. My coun-try, O my coun-try, My soul is free from fear; A -

faith will en-dure the test Till all is past. My spir-it, still un-
 bove all the cries of need Thy voice I hear; It fills my in-ward

... Hm ... Hm ... Hm

fet-tered, At peace, tho' death is near, Will fear not, when du-ty calls, To
 spir-it With cour-age firm and high, It calls me in du-ty's name For

¹ To be sung by the three upper voices or by the two upper voices and the bass.

Though wrong crushes lib-er - ty and seeds of strife are
My life I will glad-ly yield, dear country of the

an-swer, "Here!"
thee to die.

sown, (Yet) Yet right at length shall con-quer and free - dom claim her
free; (O) O would I had a hun - dred that I could give to

Yet right at length shall con-quer and free-dom claim her
O would I had a hun - dred that I could give to

own, yes, free - dom claim her own.
own, Yes, free - dom claim her own, claim her own.
thee, that I . . . could give to thee.
thee, that I could give to thee, give to thee.

own, yes, free - dom claim her own, . claim her own.
thee, that I could give to thee, . give to thee.

own, yes, free - dom claim her own.
thee, that I . . could give to thee.

M. L. BAUM

Adagio cantabile

BEETHOVEN

Arr. from Sonata VIII (Pathétique)

p *S:*

Deep and free, the riv - er flows a - long, Ma -
Hear, O heart! its calm me - lo - dious song, Re -

61 *p* *S:*

Deep and . . free . the . . riv - er flows a - long, . .
Hear, O . . heart! its . . calm me - lo - dious song, . .

p *S:*

Deep and free the riv - er flows a - long, . .
Hear, O heart! its calm me - lo - dious song, . .

p

jes - - tic in . . glo - ry, Fa - mous in . .
sist - - less, com - pel - ling, Man's his - t'ry .

p

Might - y in glo - ry, Famed in
Cease - less, com - pel - ling, Man's life

Might - - y in glo - ry, Fa - mous in
Cease - less, com - pel - ling, Man's his - t'ry

1 and 2 3 FINE A *mp* *cres.*

sto - ry. sto - ry. Through va - rying scenes of life . . Mid peace and
tell - ing.

1 and 2 3 FINE A *mp* *cres.*

sto - ry. sto - ry. Through life mid peace and
tell - ing.

1 and 2 3 FINE A *mp* *cres.*

sto - ry. sto - ry. Through scenes of life mid peace and
tell - ing.

strife . . . It ev - er sweeps, ev - er sweeps, Hast - 'ning
 strife, It ev - er sweeps, it ev - er sweeps, Hast - 'ning,
 strife, It ev - er sweeps, it ev - er sweeps, it has - tens,

molto rit. on, seek - ing o - cean's bound - less deeps. *a tempo*
molto rit. seek - ing o - cean's deeps, So man, how - *a tempo*
molto rit. seek - ing o - cean's deeps. *a tempo*

Thou shalt find a home, Shalt find in God thy
 e'er thy path may roam, Thou'lt find thy . .
 Thou shalt find a home, at last in God thy

poco rall. home. *a tempo* D.S.
 home, How - e'er thy path may roam. Deep and *a tempo* D.S.
 home. Deep, deep and

CLINTON SCOLLARD

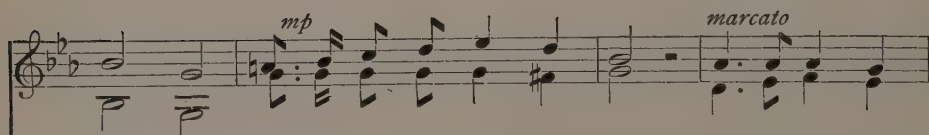
GRIEG

Maestoso

1. Home of Free-dom, land with peace and plenty blessed! Wealth and
 2. Hail thee, hail thee, loved one of the wind and wave! Land of
 3. Hail thee, hail thee, hearken how the ech - oes thrill! Shout it,



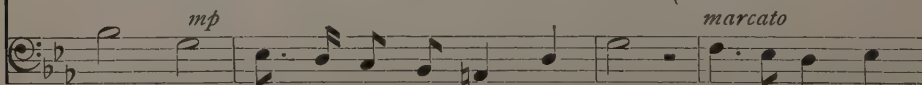
1. Home of Free - dom, land with praise and plenty blessed! Wealth and
 2. Hail thee, hail thee, loved one of the wind and wave! Land of
 3. Hail thee, hail thee, heark-en how the ech - oes thrill! Shout it,



won - der bear - ing on thy might - y breast, Thou hast all the
 prom - ise, land our fa - thers died to save! Land they grandly
 sing it! hill re-plies to dis - tant hill. Down the a - ges



won - der bear - ing on thy might - y breast, Thou hast all the
 prom - ise, land our fa - thers died to save! Land they grandly
 sing it! hill re-plies to dis - tant hill. Down the a - ges



¹ To be sung by the three upper voices or by the two upper voices and the bass.

cres.

op - u - lence of up - land and of plain, — From
 strug - gled for through - out the days of yore, With
 rings the cry which all the world shall hear, And

cres.

op - u - lence of up - land and of plain, — From
 strug - gled for through - out the days of yore, With
 rings the cry which all the world shall hear, And

cres.

f

out the earth a pre - cious worth of gold and grain;
 la - bor of the spade and blade, the axe and oar;
 thou - sands throng to join the song each com - ing year.

f

out the earth a pre - cious worth of gold and grain;
 la - bor of the spade and blade, the axe and oar;
 thou - sands throng to join the song each com - ing year.

f

Wear thou nev - er on thy star - ry flag a sin - gle stain.
 Up - ward, on - ward may thy path - way be for - ev - er - more.
 Thou shalt be our pride and glo - ry still, O land most dear!

Wear thou nev - er on thy star - ry flag a sin - gle stain.
 Up - ward, on - ward may thy path - way be for - ev - er - more.
 Thou shalt be our pride and glo - ry still, O land most dear!

MARCH FROM AÏDA

Arr. from the Grand Opera "Aïda"

VERDI

Maestoso

mf

Guard the shores of Nile's broad riv - er, Guard the

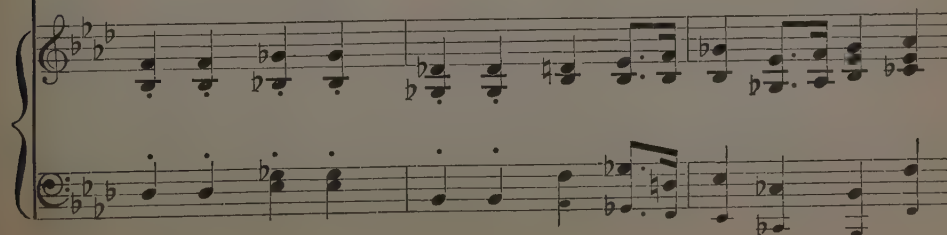
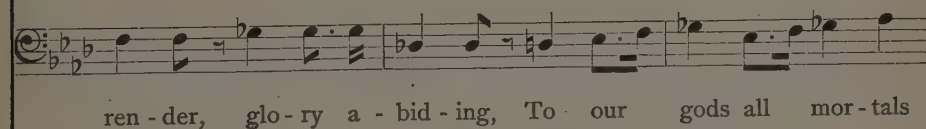
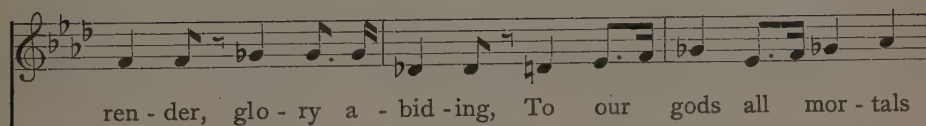
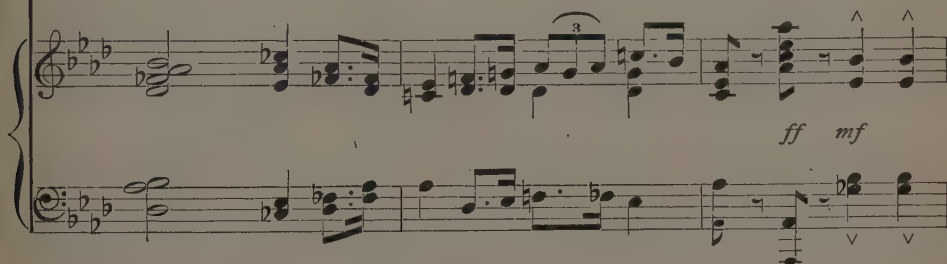
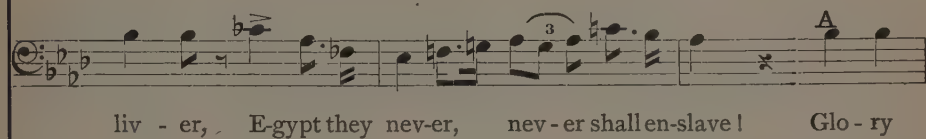
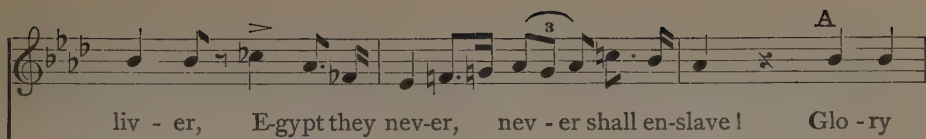
63 *mf*

Guard the shores of Nile's broad riv - er, Guard the

mf

Nile, E - gyp - tians brave; Un - to death the foe de -

Nile, E - gyp - tians brave; Un - to death the foe de -



cres.

guid-ing, Peace or war they are de-cid-ing, Their pro - tec - tion let us

cres.

guid-ing, Peace or war they are de-cid-ing, Their pro - tec - tion let us

cres.

f B^1

crave. Guard the shores of Nile's broad riv - er, Guard the

f B

crave. Guard the shores of Nile's broad riv - er, Guard the

f B

¹ May be sung by the three upper voices or by the two upper voices and the bass.

Nile, E - gyp - tians brave, Un - to death the foe de -

Nile, E - gyp - tians brave, Un - to death the foe de -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal staves have lyrics: "Nile, E - gyp - tians brave, Un - to death the foe de -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

liv - er, E - gypt they nev - er, nev - er shall en - slave !

liv - er, E - gypt they nev - er, nev - er shall en - slave !

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *ff* (fortissimo) and triplet markings (indicated by a '3' over a bracket). The lyrics are: "liv - er, E - gypt they nev - er, nev - er shall en - slave !". The piano accompaniment continues with a steady bass line and chords in the right hand.

THE MINUET

HARVEY WORTHINGTON LOOMIS
Slow with dignity and elegance
Tempo di minuetto

HARVEY WORTHINGTON LOOMIS

Ma - ny fair,
 The fair,

64 Once up - on a time, a ma - ny,
 Lead - ing in theround, the love - ly

Once up - on a time, a hun - dred years a - go, long
 chat - e - laine with

years, ma - ny years a - go, Lords and la - dies
 young chat - e - laine was there — Gay gal - lants and

ma - ny years a - go, Gen - tle folk, we know,
 chat - e - laine was there, Mid the la - dies fair,

years a - go, Well we know,
 gra - cious air, Mid the fair,

p grazioso
 danced the dain - ty min - u - et.
 dames, withnaught to irk or fret.

p grazioso
 danced the dain - ty min - u - et.
 dames withnaught to irk or fret.

Heigh - ho!
 Heigh - ho!

Qual - i - ty as - sem - bled at the
 Rav - ish - ing the flow - ered gown, the

p *1 mp grazioso*

On the tes - - - se - la - ted
High - born

mp

Qual - i - ty as - sem - bled on the tes - se - la - ted ter - race of the
Rav - ish - ing the flow - ered gown, the

proud cha - teau with mar - - - ble
vel - vet train, the

floor.

proud cha - teau. Ah!

mp

floor. Lead - ing in the round, the love - ly


2 mp grazioso

maids with pow - dered hair.

di - a - dem - be - decked pow - dered hair! Slow, . . .

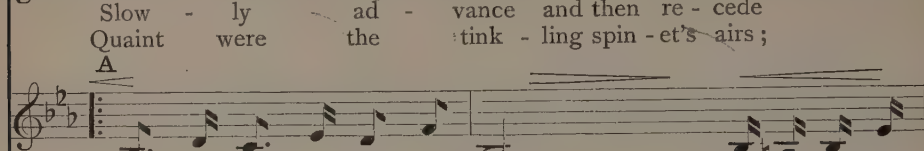
pow - - - - - dered hair!

A mp



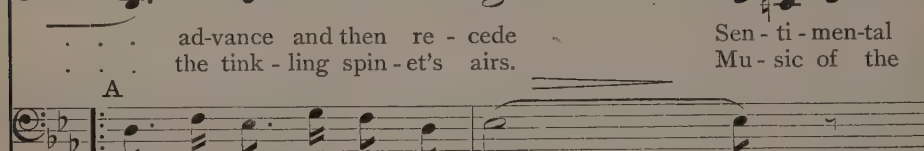
Slow - ly ad - vance and then re - cede
Quaint were the tink - ling spin - et's airs;

A



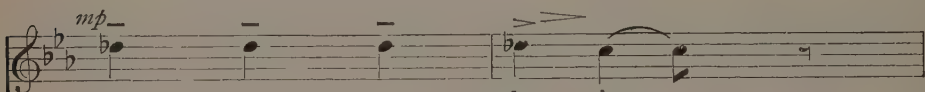
ad - vance and then re - cede Sen - ti - men - tal
the tink - ling spin - et's airs. Mu - sic of the

A

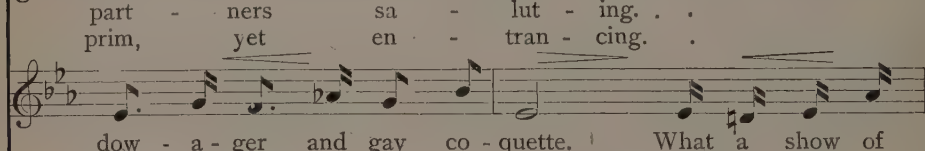


Slow ad - vance and then re - cede
Quaint the tink - ling spin - et's airs,

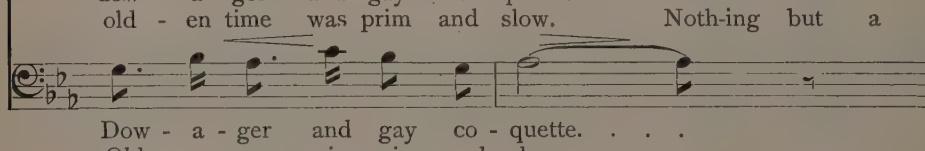
mp



part - ners sa - lut - ing. . .
prim, yet en - tran - cing. . .

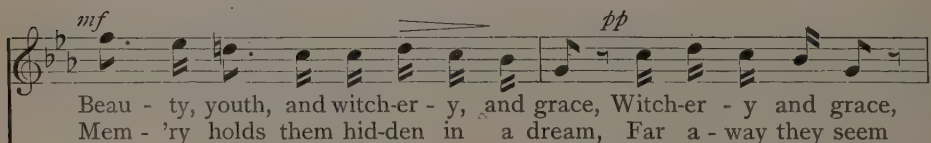


dow - a - ger and gay co - quette. What a show of
old - en time was prim and slow. Noth - ing but a



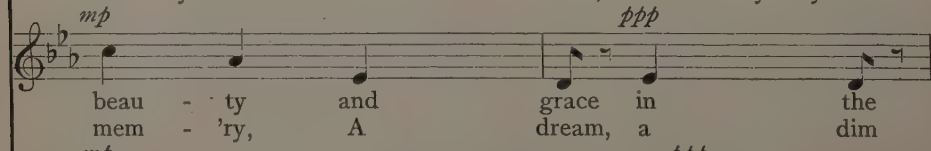
Dow - a - ger and gay co - quette.
Old - en mu - sic prim and slow.

mf



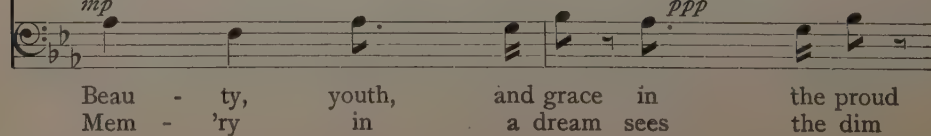
Beau - ty, youth, and witch - er - y, and grace, Witch - er - y and grace,
Mem - 'ry holds them hid - den in a dream, Far a - way they seem

mp



beau - ty and grace in the
mem - 'ry, A dream, a dim

mp



Beau - ty, youth, and grace in the proud
Mem - 'ry in a dream sees the dim



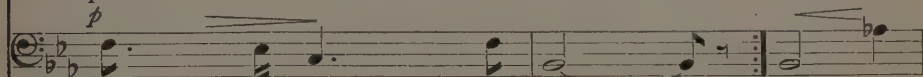
Thread-ing in the state - ly min - u - et. . . .

Noth-ing but a mem - o - ry, their dan - -



state - - - ly min - u - et! . . . Quaint

pic - - - ture is their dan -



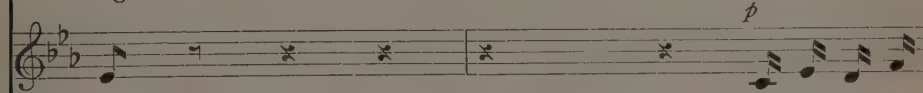
state - ly min - - - u - et. . . .

pic - ture of their dan - cing,



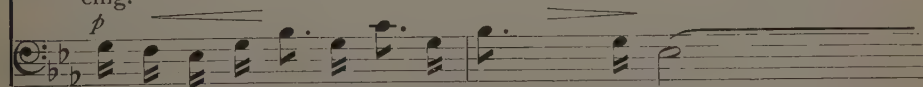
cing.

Gla-mor of a day that's van - -

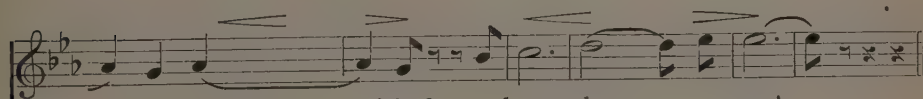


cing.

Gla-mor of a



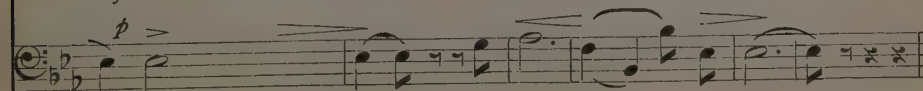
Gla-mor of a day in fra-grant mem - 'ry shrined. . . .



- ished, van - - ished, so long, long . . a - go! . .



day vanished in the past, so long, long . . a - go! . .



. . Heigh - - ho! so long, long . . a - go! . .

PART IV

PART-SONGS AND CHORUSES WITH BASS AD LIBITUM

BATTLE CRY OF FREEDOM¹

GEORGE F. ROOT

With spirit

65 *mf*

1. We will ral - ly round the flag, boys, we'll ral - ly once a - gain,
 2. We will wel - come to our num - bers - the loy - al, brave and true,

mf

Shout - ing the bat - tle cry of Free - dom, We will
For the

Shout - ing the bat - tle cry of Free - dom.

BASS, *ad lib.*

Shout - ing the bat - tle cry of Free - dom.

ral - ly from the hill - side, we'll gath - er from the plain,
coun - try that he loves, ev - 'ry man will dare and do,

mf

Shout - ing the bat - tle cry of Free - dom. Co - lum - bia for - ev - er, Hur -

mf

Shout - ing the bat - tle cry of Free - dom. Co - lum - bia for - ev - er, Hur -

mf

Shout - ing the bat - tle cry of Free - dom. Co - lum - bia for - ev - er, Hur -

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

rah boys, hur-rah! Free-dom for-ev-er, Cheer boys, hur-rah, While we

rah boys, hur-rah! Free-dom for-ev-er, Cheer boys, hur-rah, While we

ev-er,

mf

ral - ly round the flag, boys, We ral - ly once a - gain,

ral - ly round the flag, boys, We ral - ly once a - gain,

Shout - ing the bat - tle cry of Free - dom.

Shout - ing the bat - tle cry of Free - dom.

ALFRED BELL
Andantino dolce

66

1. Si - lent night! Peace - ful night! Now the stars are
2. Ho - ly peace! Kind - ly peace! Wea - ry hands from

pp

1. Si - lent night!.. Peace - ful night!.. Now the stars are
2. Ho - ly peace!.. Kind - ly peace!.. Wea - ry hands from

BASS *ad lib.*

gleam - ing bright; Si - lent night! Peace - ful night!
toil re - lease; Ho - ly peace! Kind - ly peace!

pp

gleam - ing bright; . Si - lent night!.. Peace - ful night!..
toil re - lease; . Ho - ly peace!.. Kind - ly peace!..

pp

cres.

Now the stars are gleam - ing bright, Now the stars are
Wea - ry hands from toil . re - lease, Wea - ry hands from

cres.

Now the stars are gleam - ing bright, Now the stars are
Wea - ry hands from toil re - lease, Wea - ry hands from

cres.

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

mp *p* *cres.*

gleam-ing bright. Moon-beams rest on crag and tow'r, Silv-'ring stream and
 toil re-lease. Wea-ry eyes now close in sleep, Com-fort give to

mp *p* *cres.*

gleam-ing bright. Moon-beams rest on crag and tow'r, Silv-'ring stream and
 toil re-lease. Wea-ry eyes now close in sleep, Com-fort give to

mp *p* *cres.*

mead and bow'r, Si-lent, peace-ful night! Si-lent, peace-ful night.
 them that weep, Com-fort, rest, and peace! Com-fort, rest, and peace.

p *pp e rall.*

mead and bow'r, Si-lent, peace-ful night! Si-lent, peace-ful night.
 them that weep, Com-fort, rest and peace! Com-fort, rest, and peace.

p *pp e rall.*

STEPHEN FOSTER

MY OLD KENTUCKY HOME

STEPHEN FOSTER

SOPRANO *Andante espressivo*

67 *p*

The sun shines bright in the old Ken-tuck-y home, 'Tis
 The young folks roll on the lit-tle cab-in floor, All

sum-mer, and all are gay; The corn-top's ripe and the
 mer-ry, all hap-py and bright; By'n-by hard times come a-

mead-ow's in the bloom, While the birds make mu-sic all the day.
 knock-ing at the door, Then, my Old Ken-tuck-y home, good-night.

S: mf Weep no more, my la - dy, *mp* O weep no more to -

S: mf Weep no more, my la - dy, *mp* O weep no more to -

S: BASS ad lib.¹ *mf* *mp*

p day! We will sing one song for the old Kentuck-y home, For the *pp*

p day! We will sing one song for the old Kentuck-y home, For the *pp*

p *pp*

FINE old Ken - tuck - y home far a - way.

FINE mp espress old Ken - tuck - y home far a - way. They The

FINE

¹ With the bass this is complete in four parts; without the bass it is complete in three parts.

hunt no more for the 'pos - sum and the coon, On the
day goes by like a shad - ow o'er the heart, With

mead-ow, the hill, and the shore; They sing no more by the
sor-row, where all was de-light; The time has come when we

Hm

mf

Hm

glim - mer of the moon, On the bench by the old cab - in door;
all will have to part, Then my old Ken - tuck - y home, good-night.

pp

Hm

p

D.S.

Hm

D.S.

Moderato
mp

68

1. Now when the dusk - yshades of night re-treat - ing Be-fore the
 2. Look from the tow'r of heav'n, and send to cheer us Thy light and

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¹ May be sung as a unison chorus, the upper voices singing the melody an octave higher than it is written.

poco a

word, the fount of light un - seal - ing, When hill and
morn of end - less light is wak - ing, And shades of

poco a

poco cres - cen - do

dale in thick-est dark-ness lay, A-woke bright rays a-cross the dim earth
e - vil from its splen-dors flee, Safe may we rise, the earth's dark breast for-

poco cres - cen - do al

f ritard.

steal - ing, And bade the eve and morn com - plete the day.
sak - ing, Through all the long, bright day to dwell with Thee.

f ritard.

Paraphrase

Con moto tranquillo

Arr. from "A Midsummer Night's Dream"

69

1. Yea, the Lord my shep-herd is, No want shall I know. He lead-eth me
2. In the paths of right-eous peace Thy love lead-eth me. With Thee, Lord, be -

BASS *ad lib.* *p*

1. With the Lord, no want shall I know. He leads
2. In the paths Thy love lead-eth me. With Thee

ev - er where green pas-tures grow; By the still and peaceful wa - ters I
side me all e - vil shall flee. Thine a - bun - dant grace re - stor - eth my

ev - er where green pas-tures grow; By the still and peaceful wa - ters my
side me all e - vil shall flee. Thine a - bun - dant grace re - stor - eth, re -

where all green pas - tures grow, By the streams I
all e - vil shall flee, And Thy grace shall

A mf

rest, (yea, I rest.) With love and pro - tec - tion my life is ev - er blessed. If thro'
soul, (yea, my soul.) Thy sure lov - ing - kind - ness shall make my spir - it whole. Thou pre -

A mf

spir - it doth rest. With love and pro - tec - tion my life is ev - er blessed. If thro'
stor - eth my soul. Thy sure lov - ing - kind - ness shall make my spir - it whole. Thou pre -

A mf

rest, yea, I rest. With love my spir - it is blessed. If thro'
com - fort my soul. Thy love shall make my soul whole. Thou a

¹With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

cres. *dim.* *mf*

death's dark, lone - ly val - ley my path - way should be, . . I will
par - est me a ta - ble, when foes press me sore; And my

cres. *dim.* *mf*

death's dark, lone - ly val - ley my path - way should be, . . I will
par - est me a ta - ble, when foes press me sore; . And my

cres. *dim.* *mp*

death's dark, lone - ly vale my path be, I will
ta - ble dost pre - pare, foes press sore, And my

cres.

fear, will fear no ill, . . For Thou, O Lord, art with me, . .
head Thou dost a - noint. With good my cup . . run - neth o'er, .

cres.

fear, will fear no ill, For Thou, O Lord, art with me, Thou, O
head Thou dost a - noint. With good my cup run - neth o'er, Yea, my

cres.

fear, will fear no ill, Thou art nigh, .
head Thou dost a - noint, And my cup . .

p *molto rit.* *mp* *B* *a tempo*

Thou art with me, . . For Thy rod is
Thou art with me, . . For Thy rod, Thy rod and staff . . they
it run - neth o'er. I shall dwell . . they
it run - neth o'er. I shall dwell with - in Thy house for -

p *molto rit.* *mp* *B* *a tempo*

Lord, art with me, For Thy rod, Thy rod and staff . they
cup run - neth o'er. I shall dwell with - in Thy house for -

molto rit. *mp* *B* *a tempo*

art with me, For Thy rod and Thy
run - neth o'er. I shall dwell in Thy
Thy staff

com - fort. Thy good-ness and mer - cy my life shall ev - er see.
 com - fort me. Thy good-ness and mer - cy my life shall ev - er see.
 ev - er shall dwell in Thy house, Lord, for - ev - er, ev - er - more.
 ev - er - more, shall dwell in Thy house, Lord, for - ev - er, ev - er - more.

com - fort me. Thy good-ness and mer - cy my life shall ev - er see.
 ev - er - more, shall dwell in Thy house, Lord, for - ev - er, ev - er - more.

they comfort me. Thy good-ness and love my life shall e'er see.
 dwell ev - er - more, shall dwell in Thy house, Thy house, ev - er - more.

GOD'S SENTINELS¹

M. L. BAUM

L. GOTTSCHALK
Arr. from "The Last Hope"*Andantino*
mp

1. When twi - light shad - ows veil the sky, Stars look forth from the az - ure on
 2. So God's bright an - gels watch a - bove, All our life they de - clare His great

70

1. When twi - light shad - ows veil the sky, Stars look forth from the az - ure on
 2. So God's bright an - gels watch a - bove, All our life they de - clare His great

mp BASS *ad lib.*

high; All day they keep their vig - il there, Un - seen un - til the hour of pray'r.
 love, Till falls some shad - ow of des - pair, We oft for - get that Love is there.

high; All day they keep their vig - il there, Un - seen un - til the hour of pray'r.
 love, Till falls some shad - ow of des - pair, We oft for - get that Love is there.

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

M. B. WILLIS

Allegretto

LOUIS GREGH

71

1. Na - ture is qui - et - ly
2. Grace - ful - ly bend - ing and

- sleep - ing, Soft sighs the murmuring breeze, . . .
sway - ing, Cir - cles of mys - ter - y make ! . . .

1. Na - ture is qui - et - ly sleep - ing, Soft sighs the murmuring
2. Graceful - ly bend - ing and sway - ing, Cir - cles of mys - ter - y

Stars in the heavens of azure . Shine from a - far thro' the
 Gay are the measures of music; Light - ly the ech-oes a -

breeze, . . . Stars in the heavens of a - - ure . .
 make! . . . Gay are the measures of mu - - sic; . .

mp

trees; . . . Bright-ly the moon-beams are gleam - ing,
 wake. . . . Wear-ing bright dew-drops for dia - monds,

Shine from a - far thro' the trees. . . . Bright-ly the moon-beams are
 Light-ly the ech-oes a - wake. . . . Wear-ing bright dew-drops for

mp

espress

Shedding their sil-ver - y light. . . . Sweet is the night-in-gale's
 Pearls that are made of the mist, Dance! till the rose of the

gleam - ing, Shedding their sil-ver - y light. . . .
 dia - - monds, Pearls that are made of the mist,

poco rall.

sing - - - ing Heard on the calm of the
 dawn - - - ing Light - ly the heav - ens has

espress

Sweet is the night - in - gale's sing - ing at calm of *
 Dance! till the rose of the dawn - ing the heav'n's has

poco rall.

* This part continues on the upper staff.

Tempo di valse

night. 1. 2. Come, ah come, moon-beams to fair-ies be -
 night. 1. 2. Come, come, moon-beams to fair-ies be -
 kissed.
 kissed.)

A
 1. 2. Come, ah come, ah come, to fays

BASS ad lib. 1 *p*
 1. 2. Come, come, come,

long; Light is the song, Trip then a - long;
 moonbeams be - long; . . Light is the song, Trip then a -
 come, Come, come, Come, come,

¹ With the bass this is complete in four parts; without the bass it is complete in three parts.

mp

Mor - tals sleep through the night, . . . Fair - ies
 Mor - tals sleep . . . through the night . and Fair - ies
 long, Through the night, . . . Fair - ies van -
 come, come, come, come, come,

mp

mf

van - ish at light. . . Ah! then come.
 van - ish . . . with the light. Ah! come, then come,
 ish with light. . . Come, ah! come, and
 come, come, come, . . . come, . . .

mf

hark to the mu - sic, Dance while the night is
 hark to the song. Dance while the night night is

hear the song. Dance while the night is

come, come, come, come,

here, Dance till the beams of day ap - pear.
 here, . . O dance till the beams of day ap - pear.

here, Dance till beams of day ap - pear.

come, day ap - pear.

Ped.

CHARLES WESLEY

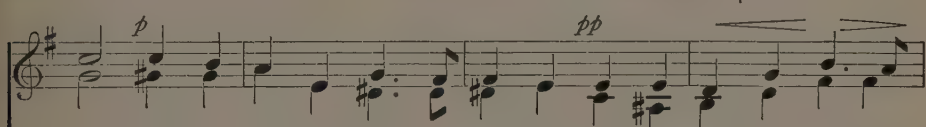
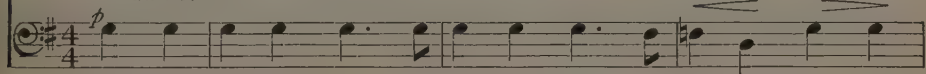
J. STAINER

Allegretto

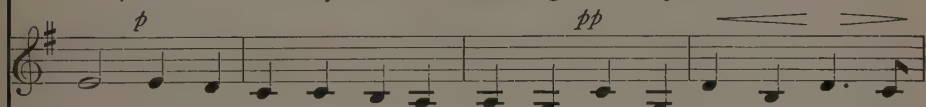
Arr. from the Cantata "Daughter of Jairus" by W. W. GILCHRIST



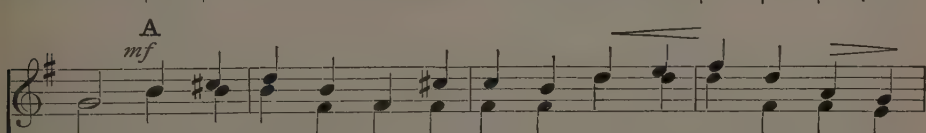
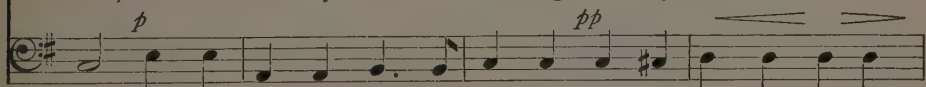
Love di - vine, all love ex - cel - ling, Joy of heav'n, to earth come

Love di - vine, all love ex - cel - ling, Joy of heav'n, to earth come
BASS *ad lib.*

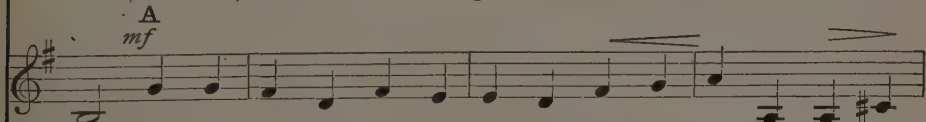
down; Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies



down; Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies



crown; Fa - ther, Thou art all com - pas - sion, Pure, un - bound - ed love Thou



crown; Fa - ther, Thou art all com - pas - sion, Pure, un - bound - ed love Thou



¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

f art; Vis - it us with Thy sal - va - tion, En - ter ev - 'ry long-ing

f art; Vis - it us with Thy sal - va - tion, En - ter ev - 'ry long-ing

rall. *pp* heart. Love di - vine, Love di - vine, Love di - vine, Love di - vine! Love di -

rall. *pp* *pp* *pp a tempo* *B*

heart, Love di - vine, Love di - vine, Love di - vine, Love di - vine! Love di -

rall. *pp* *pp* *pp a tempo* *B*

p vine! all love ex - cel - ling, Joy of heav'n, to earth come down; Fix in

p vine! all love ex - cel - ling, Joy of heav'n, to earth come down; Fix in

pp

us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies

pp

us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies

pp

p *rall. poco a poco*

crown. Love di - vine, Love di - vine, Love di - vine, Love di -

p *rall. poco a poco*

crown. Love di - vine, Love di - vine, Love di - vine, Love di -

rall. poco a poco

pp *cres.* *pp* *pp*

vine, Love di - vine, Love di - vine, Love di - vine.

pp *cres.* *pp* *pp*

vine, Love di - vine, Love di - vine, Love di - vine.

pp *pp*

Words adapted from the French
Tempo di mazurka

From the French

mp legato

pp 1. The moun - tain re - joic - es to
1. 2. La la la la la

2. With day's ros - y com - ing the

73 *p* 1. 2. La la la la la la la la la la la la la, re -
pp the

BASS *ad lib.*

1. 2. La la la la

mp greet the blue sky, And glad are the
la la la la la la la la la
mead - ows are bright, And bees soft - ly

pp joic - es to greet, to greet the sky, La la la la
mead - ows are bright, with dawn are bright,

pp la la La la la

voi - ces of brooks laugh - ing by, . . . And
la la la la la, Brooks are laugh - ing by,
hum - ming mid flow'rs make their flight, . . . And
Hum-ming make their flight,

la la la la la la la la Brooks are laugh-ing by,
Hum-ming make their flight,

la . . . la . . . la la . . .

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

mf poco staccato

mp
 mer - ry, mer - ry, mer - ry, mer - ry are the birds, Sing-ing as they
 La la la la la la La la la
 but - ter - flies are flit - ting, flit - ting gai - ly by, Dan-cing in the
mp
 La la la la la la, La . . la
mp
 La la la la la la la la, La la

mp
 fly, And mer - ry, mer - ry, mer - ry, mer - ry are the birds,
 la . La la la la la la la, la,
 light, And but - ter - flies are flit - ting, flit - ting gai - ly by,
p
 la . . la, La la la la la la la,
p
 la, La la la la la la la la,

mf
 Sing-ing as they fly, . Mer-ry birds, birds that sing and fly, . .
 La la la la, . . Birds that sing . . and fly,
 Dan-cing in the light, . But - ter - flies, flit - ting, dan-cing by . .
 Dan - cing, dan - cing by,
mp
 La . . la la, . . Birds that sing . . and fly,
 Dan - cing, dan - cing by,
mp
 La la la, . . Birds are sing - ing,
 Dan - cing, dan - cing,

Sing and fly... La la la la
 Dan - cing by...
 Birds that sing and fly... Come to the fields a-way!
 Dan-cing, flit-ting by...
 as they fly... La la
 dan - cing by...

List the voi - ces! Earth re - joi - ces,
 La la la la, La la la la, . . .
 La la la la, Na - ture's a -
 La la la la la la la, with

la la la, with the spring,
 thrill to - day with the spring, the spring.
 spring, Na - ture is a - thrill to - day with spring.

CELIA STANDISH
Andante moderato

A. ADAM

74

mp

1. A - wake, . . a -
2. A - wake, . . a -

legato
mp

Ped. *pp* ** Ped.*

wake, . . the bless - ed hour is com - ing, That hails the
wake, . . and greet the Christ - mas morn - ing, Be - fore the

birth of the glad Christmas day. Pale is the
sun ev - 'ry shad - ow shall flee, Life is a -

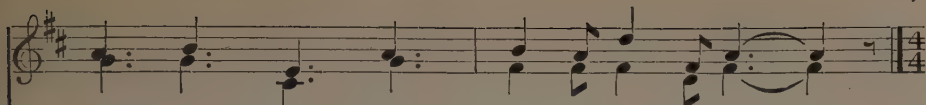
Ped. *pp* ** Ped.* ***

east . . with prom-ise of the dawn - - ing Whose ro - sy
broad . . with gold - en, glo - rious splen - - dor, That floods the

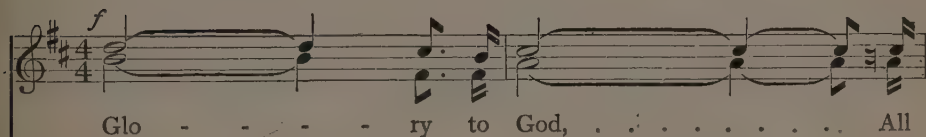
tri - umph shall drive night a - way. For
heav - en, the earth and the sea. The

p
Christ - mas day, the day of days, is near - ing, Let
Christ - mas song, the song of songs, is ring - ing, From

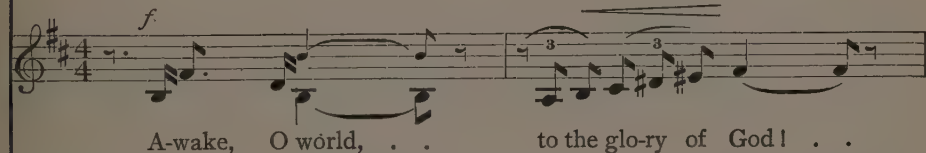
p
* Ped.



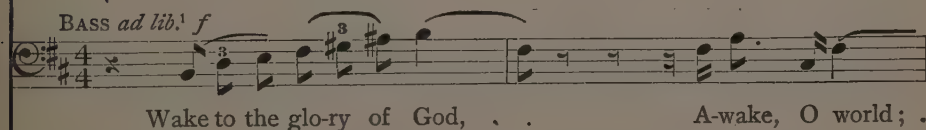
earth a - wake, that morn to greet a - gain. . .
 worlds a - far its ech - oes sound a - gain. . .



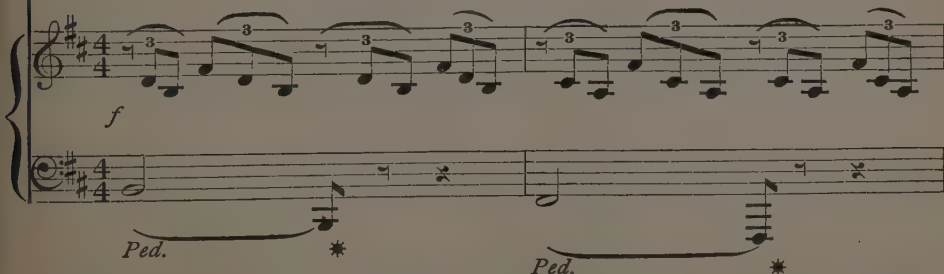
Glo - - - - - ry to God, All



A-wake, O world, . . . to the glo-ry of God! . .



Wake to the glo-ry of God, . . . A-wake, O world; .



¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

glo - - - - ry in the high - - - - est! *ff* O
 Awake, O world, . . . to the glo-ry of God! . . . *ff* O
 . . . Wake to the glo-ry of God! . . . A-wake, O world! O *ff*
 peace on earth, Good *mf*
 peace on earth, Good *mf*
 peace on earth, Good *mf*
f

Musical notation includes treble and bass staves for voices and piano, with dynamic markings (*ff*, *mf*, *f*), articulation (*Ped.*), and phrasing slurs. The piano part features triplet patterns in the right hand and sustained chords in the left hand.

will, . . good will to men. . . O peace . . on

will, . . good will to men. . . O peace . . on

will, . . good will to men, to men. . . O peace . . on

earth, . . . good will, . . . good will to men.

earth, . . . good will, . . . good will to men.

earth, . . . good will, . . . good will to men.

THE WANDERER¹M. B. WILLIS
*Andantino*VERDI
Arr. from the Grand Opera "La Traviata"

75

pp La la la la la la la la

mp

1. Free as the breez - es roam - ing wide,
2. Far have I wan - dered east and west.

pp BASS *ad lib.*

La la la la

mp Free as the bound - ing o - cean, la la la la
O - ver the ar - id des - ert, la la la la

pp La la la la la la o - ver the earth I
o - ver the crest of

la. La la la la la la

wan - der. Free as the sea - gulls o'er the
moun - tains, Mid spi - cy bow - ers sought for

la la la la la la

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

la la Hap-py when day is shin - ing,
 La la la la
 Pil-lowed on fra - grant ros - es,
 La la la la
 tide, rest, La la la la la la

la la la la Yet when the
 La la
 'Neath south - ern
 La la
 nev - er I stop to pon - der. La la
 close to the purl - ing foun - tains. La la

cres. veil of night Cur - tains the sky of light, When in its
 la la la la la la la la
 cross a - far, 'Neath gleam - ing po - lar star, Vain all my
 la la la la la la la la
 cres. la la la la la la la la
 p la la

mp *p* *mp* *espress.*

west - ern flight Day finds rest; 1. 2. Then long -
 la . . . Day . . . has found rest, Then to my
 wan - d'rings are, Vain my quest.
 la . . . Vain is my quest. Naught I de -

p *mp*

la la Day finds rest; 1. 2. To my
 Vain my quest. . .

mp *p*

la Day has found rest; 1. 2. To my
 Vain is my quest.

mp *p*

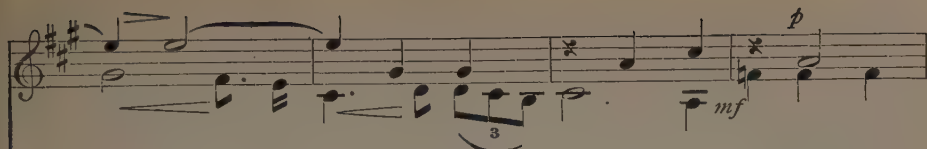
- - ing, . . . deep - est long - ing, long -
 heart comes the deep - est long - ing, Pic - tures of
 sire that earth's glo - ries prof - fer, Des - ert re -

mp *p*

heart deep - est long - ing for a

mp *p*

heart comes . . . deep - est long - ing, long - ing



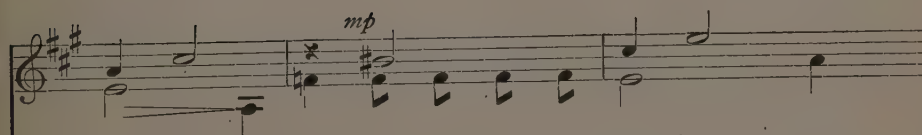
- ing, . . . deep - est long - ing, Ah!
 home in my mem - 'ry are thron - ing, Fain would I
 treat has no sol - ace to of - fer, When in the



home deep - est long - ing for



long - ing . . . for a home.



long - ing, sad long - ing,
 rest me, close by a hearth re - main - - ing,
 heav - - ens day - light is slow - ly wan - - - ing,



home, Long - - - ing,



Long - ing for home

Close by a hearth re -
 Day - light is slow - ly

long-ing, For a home, for a home, for a home.
 Shel-tered, safe - ly shield-ed, ne'er I'd wan - der, ne'er I'd roam.
 Then I fain would rest me, fain would rest me, in a home.
 Then for a home, for a home, for a home.
 main-ing, Safe - ly rest at home, safe at home.
 wan - ing, Fain I'd rest at home, safe at home.

HYMN OF TRUST

PHILIP DODDRIDGE

Dennis

HANS G. NÄGELI

Quietly

76

1. How gen - tle God's com - mands! How kind His
 2. While Prov - i - dence sup - ports, Let saints se -

BASS *ad lib.*

pre - cepts are! Come, cast your bur - dens
 cure - ly dwell; That hand which bears all

on the Lord, And trust His con - stant care.
 na - ture up Shall guide His chil - dren well.

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

A SPRING SONG¹

195

NIXON WATERMAN

GRIEG

Vivace



1. It is a day in mer-ry May, The woods are fresh and fair; The
2. As cloud and sun in dap-ples run A - cross the wood and plain, 'Tween

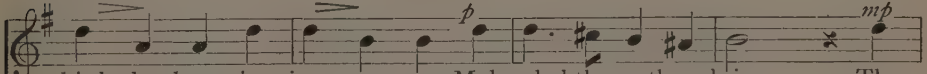


1. 2. La la la la la la la la la la la la la la



1. 2. La la la la la la la la la la

BASS *ad lib.*



birds, day long, in joy - ous song, Make glad the earth and air. The
gold - en while the val - ley smiles A - mid the sil - ver rain. With



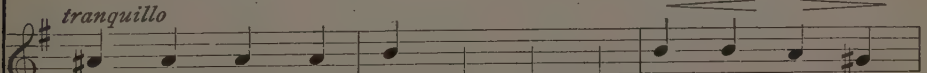
la la la la la la la la la la The
With



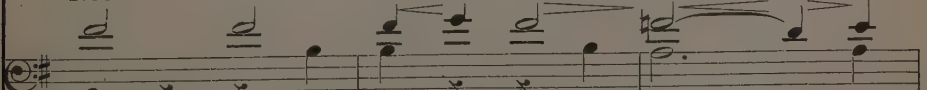
la - la la la la la, The
La



mo - ments write their rare de - light The wood - ed ways a -
blos - soms rare the mead - ows fair A - wait the mel - low



mo - ments write their rare de - light The wood - ed ways a -
blos - soms rare the mead - ows fair A - wait the mel - low



mo - ments write de - light, Woods . . . a -
la la la la la la
blos - somed la mead - ows fair Wait . . . the
la la la la la la

¹With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

p animato.

mong, On all who rove, While yet the year is
June, And hearts are light, And all the world's in

mf animato

mong, On all who rove the leaf-y grove, The year is
June, And hearts are light and hopes are bright, The world's in

animato

mong, a-mong, On all who rove the grove, The year is
la, On all who rove, The year is
June, the June, And hearts and hopes are bright, The world's in
la, And hearts are light, The world's in

p

young, Who rove the leaf-y grove, While yet the year is young.
tune, And hearts and hopes are bright, And all the world's in tune.

f

young, On all who rove the grove, While yet the year is young.
tune, And hearts and hopes are bright, And all the world's in tune.

p poco rall.

young, is young, Who rove the leaf-y grove, The year is young.
young, Who rove the grove, The year is young.
tune, in tune, And hearts and hopes are bright, The world's in tune.
tune, And hearts are light, The world's in tune.

M. B. WILLIS

A. S. SULLIVAN

Allegretto grazioso

Arr. from the Comic Opera "The Yeomen of the Guard"

*mp**cres**cen**do*

78

1. "O," said Six to Nine with laugh-ter, "You are sure-ly up-side
2. Num-ber One, with back un-bend-ing, thought that curves could not be

BASS *ad lib.*

down." "You your-self," said Nine," are stand-ing on your
right, And con-demned the grace-ful Eight-ies, who in

head just like a clown." "Like a clown?" "Yes, up-side down." "Up-side
beau-ty took de-light, Took de-light? Yes, 'twas not right. 'Twas not

"Yes, up-side down."
Yes, 'twas not right.

"Yes, like a clown." "Up-side down just like a
They took de-light. right? 'Twas not right, they took de-

"Yes, like a clown. Up-side down just like a
They took de-light. 'Twas not right, they took de-

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

mf

Num - ber Twen - ty frowned at Sev - en, Num - ber
clown."
Thus they scoffed at one an - oth - er; Each one
light.

mf

Num - ber Twen - ty frowned at Sev - en, Num - ber
clown." Six, Nine, One, Eight, Four,
Thus they scoffed at one an - oth - er, Each one
light. Six, Nine, One, Eight, Four,

mf

Thir - ty scorned E - lev - en, And they all looked down on on
las! tried to change his broth - er, Know - ing not they'd all be be
las! Know - ing not they'd all be

mf

Thir - ty scorned E - lev - en, And they all looked down on
Two, Twelve, Three, Looked down on
tried to change his broth - er, Know - ing not they'd all be
did not know they'd all be

Ze - ro, say - ing, "Worth-less fel - - low he!" . . .
use - less, if they all a - like . . . should be. . . .

Ze - ro, say - ing, "Worth-less fel - - low he!" . . .
use - less, if they all a - like . . . should be. . . .

HARK! HARK! THE LARK¹

199

SHAKESPEARE

Allegretto

SCHUBERT

Arr. by HARVEY WORTHINGTON LOOMIS

mp

Hark! hark! the lark at Heav'n's gate sings, And

pp

La la la la la la la la La

pp

BASS *ad lib.*

La la la la la la la La

La la la la la la

mp

Phoe - bus 'gins a - rise, His

la la la la la la la la la La

la la la la la la la la la la la la la la la La

la la la la la la la la la la la la la la La

steeds to wa - ter at those springs On chal - iced flow'rs that

la la la la la la la la La la la la la la la la

la la la la la la la la La la la la la la la la

la la la la la la la la La la la la la la la la

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

lies, On chal - iced flow'rs that

la la la la la la la

la la la la la la . . . la la la la la la la

la A

lies; And wink - ing Ma - ry -

la la la la La la la la la la

la la la la La la la la la la la

la la la la La la la la la la la

la la la la La la la la la la la

buds be - gin . . . to ope their gold - en

la la la la la la la la la la la la la

la la la la la la la la la la la la la

la la la la la la la la la la la la la

mp

eyes; With ev - 'ry thing that

pp

la la la la la la la la la la la la la la la la

pp

la la la la la la la La la la la la la

la la

mp

pret - ty is, My la - dy sweet, a - rise; With

pp *mp*

la la la la la la la la la la la la la, With

pp *mp*

la la la la la la la la la la la la, With

la la

ev - 'ry thing that pret - ty is, My la - dy sweet, a -

ev - 'ry thing that pret - ty is, My sweet, a -

ev - 'ry thing that pret - ty is, My sweet a -

f *decrec.*

rise, a - rise, a - rise, My

mp *mp*

rise, a - rise, O a - rise, O a - rise, My

rise, a - rise, O a - rise, O a - rise, My

cres. *f*

la - dy sweet, a - rise, . . . a - rise, a -

f *mp*

la - dy sweet, a - rise, a - rise, O a - rise,

la - dy sweet, a - rise, a - rise, O a - rise,

espress mp

rise, My la - dy sweet, a - rise! . . .

mp

O a - rise, My la - dy sweet, a - rise, a - rise!

mp

O a - rise, my la - dy sweet, a - rise, a - rise!

Tr. by H. W. BAKER

Arr. from BACH's "St. Matthew Passion"

*Maestoso**mp*

80

In this, Thy bit - ter pas - sion, Good Shep - herd, think of me

*mp*BASS *ad lib.*

With Thy most sweet com - pas - sion, Un - wor - thy though I be;

mp

Be - neath Thy cross a - bid - ing For - ev - er would I rest, In

Thy dear love con - fid - ing, And with Thy pres - ence blest.

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

After the German

Slowly with tenderness

81

mp

Spring has stol - en through the wood,

p

Through a - ged wood - land,

pp

BASS *ad lib.*

Spring has stol - en through the wood,

Spring has stol - en through the wood, . .

Touched the a - ged beech - es there. . .

Touched the a - ged beech - es there. . .

Touched the a - ged beech - es there. . .

Touched the a - ged beech - es there. The . .

mp

Flow - ers blos - som where she stood

Flow - ers blos - som where she stood

p

Flow - - - ers, flow - ers breathe and bloom Be -

flow - ers blos - som where she stood

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

'Neath her feet the fra - grant wood - ways are fair. . .

'Neath her feet the fra - grant wood - ways are fair. . .

neath her feet wood - land ways are fair. . .
'Neath her feet.

mp It cries "God speed

mf Ev - 'ry leaf - let cries "God speed" to its hap - py neigh - bor.

p Ev - 'ry leaf - let cries "God speed you." . .
Ev - 'ry leaf - let cries "God speed you."

p you, God speed you." All things breathe and bourgeon daily.

mf All things breathe and grow and bour - geon day by day.

p All things breathe and grow, bour - geon day day by
All things grow day by day.

mp
 Bud and leaf up - on the bough
pp
 Bud and leaf up - on the bough
pp
 day. Bud and leaf up - on Up - on the bough
 the bough

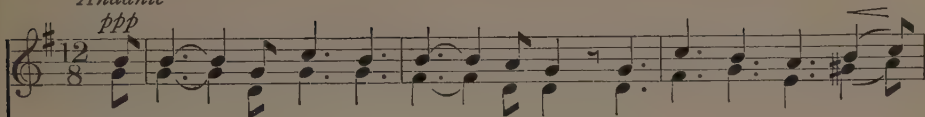
p
 Soft - ly sway mid sun and air. So, my soul, a - wak - en
pp
 Soft - ly sway mid sun and air. So, my soul, a - wak - en
pp
 Soft - ly sway mid sun and air. So, my soul, a -

thou, Mid God's peace and beau - ty there.
 thou, Mid God's peace and beau - ty there.
 wake, a - wake mid God's peace and beau - ty there.
 wake, a - mid God's peace and beau - ty there.

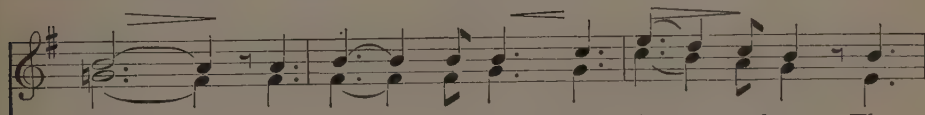
ANNA P. EICHBERG
Andante

JULIUS EICHBERG

82



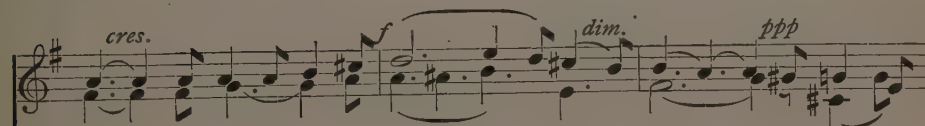
1. To thee, O coun - try! great and free, With trust - ing hearts we .
 2. For thee we dai - ly work and strive, To thee we give our

BASS *ad lib.*

cling; . Our voi - ces, tuned by joy - ous love, Thy
 love; . For thee with fer - vor deep we pray To



We sing, we sing, Thy
 We pray, we pray To



pow'r, thy pow'r and praises sing, . . . Thy pow'r . and prais - es
 pow'r and prais - es sing . . . Thy pow'r . they
 Him, to Him who dwells a - bove, . . . Who dwells . who dwells a -
 Him who dwells a - bove, . . . Who dwells . a



pow'r and prais - es sing, . Thy pow'r . we
 (Thy pow'r . and prais - es)
 Him who dwells a - bove, . . . Who dwells a -
 (Who dwells, who dwells a -)

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

sing. Up - on thy mighty faith-ful heart, We
 bove. O God, pre-serve our fa-ther-land, Let

sing. Up - on Thy might-y faith-ful
 bove. O God, pre-serve our fa-ther-

lay, . . we lay our bur-dens down; Thou
 Peace, . let Peace its rul-er be, And

heart, We lay . . our bur-dens down, Thou
 land, Let Peace . its rul-er be, And

art . . the on - - ly friend who feels Their
 let . . her hap - - py king - dom stretch From

weight with-out . . a frown. Up - on . . thy might - y faith - ful
 north to south - most sea. O God, pre-serve our fa - ther -

Up -
 O

heart land; We lay, . . we lay our bur - dens
Let Peace, . let Peace its rul - er

on . . thy might - y faith - ful heart We
God, . pre - serve our fa - ther - land; Let

down; Thou art . . the on - ly
be; And let . . her hap - py

lay . . our bur - dens down, Thou art . . the on - ly
Peace its rul - er be, And let . . her hap - py

p cres. *f* *p cres.* *f*

friend who feels Their weight with-out a . . frown,
king - dom stretch From north to south - most

ff *ppp* *I* *V*

sea, From north to south - most sea. . . .

cres. *p* *mf* *cres.* *p* *mf*

MAX SCHNECKENBURGER

C. WILHELM

Boldly

83

mf

1. A voice re-sounds like thun - der peal, Mid dash - ing wave and
 2. They stand, a hun - dred thou - sand strong. The riv - er's sto - ried
 3. Their might - y shout re-sounds on high, And light-nings flash from

mf

BASS *ad lib.*

clash - ing steel; "The Rhine, the Rhine, the Ger - man Rhine! Who'll
 bank a - long; "The Ger - mans, loy - al, strong and brave, The
 ev - 'ry eye; The stream our Ger - man hearts en - shrine! We

mp *cres*

guard the riv - er's sa - cred line?" Dear Fa - ther-land! no dan - ger thine, Dear
 fa-mous stream will guard and save.
 all will guard the sa-cred Rhine."

mp *cres*

cen

Fa - ther-land! no dan - ger thine; Firm stand thy sons to guard, to

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

do f

guard the Rhine, Firm stand thy sons to guard, to guard the Rhine.

do f

HYMN OF THE MARSEILLAISE¹

ROUGET DE LISLE

*Allegro marziale**mf*

84

1. Ye sons of France, a - wake to glo - ry! O hark! what
2. O free - dom fair, we'll ne'er re - sign thee, O sure de -

mf

BASS *ad lib.*

1. Ye sons of France, a - wake to glo - ry! O hark! what
2. O free - dom fair, we'll ne'er re - sign thee, O sure de -

cres.

myr - iads bid you rise! Your chil - dren, wives, and grand - sires
liv - 'rer, glo - rious flame! Can dun - geon bolts and bars con -

cres.

myr - iads bid you rise! Ye sons of
liv - 'rer, glo - rious flame! Ye sons of

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

hoar - y, Be - hold their tears, and hear their
fine . . thee, Can aught thy no - ble spir - it . .

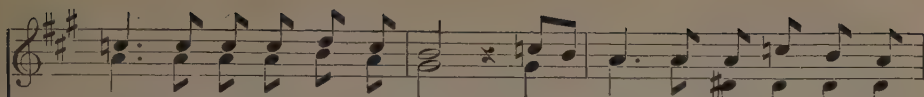
France, sons of France, ye sons of France, of
France, sons of France, sons of France, of

cries! . . . Be-hold their tears, and hear their cries! Shall cru-el
tame? . . . Can aught thy no - ble spir - it tame? Too long the

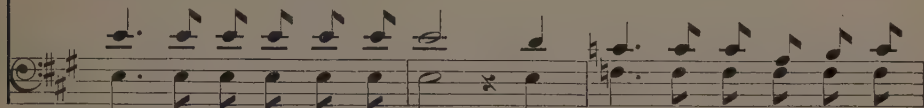
France, ye sons of France, Behold their tears, and hear their cries! Shall cru-el
France, ye sons of France, Can aught thy noble spir - it tame? Too long the

ty - rants mis - chief breed - ing, With hire - ling hosts, a law - less band, Af -
world has wept, be - wail - ing The ruthless sword that ty - rants wield : But

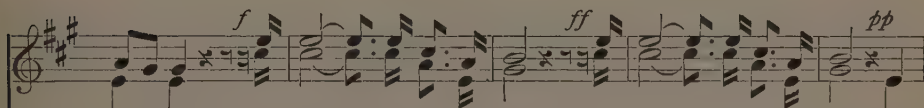
ty - rants mis - chief breed - ing, With hire - ling hosts a law - less band, Af -
world has wept, be - wail - ing The ruthless sword that ty - rants wield : But



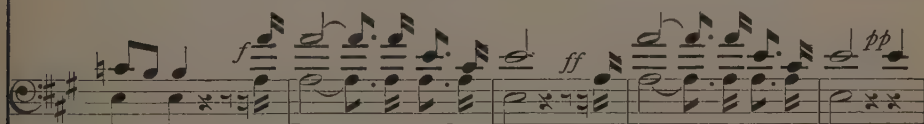
fright and des-o - late the land, When peace and lib - er - ty lie
free - dom is our sword and shield, And all their arts are un - a -



fright and des-o - late the land, When peace and lib - er - ty lie
free - dom is our sword and shield, And all their arts are un - a -



bleed-ing? To arms, ye pa-triots all! To arms, ye he-roes brave! March
vail - ing! To arms, ye pa-triots all! To arms, ye he-roes brave! March



bleed-ing? To arms, ye patriots all! To arms, ye heroes brave! March
vail - ing! To arms, ye patriots all! To arms, ye heroes brave!



on, march on, all hearts re-solved On free - dom or the grave!
on, march on, all hearts re-solved On free - dom or the grave!

cres. poco a poco



on, march on, all hearts re-solved On free - dom or the grave!
march on, march on, all hearts re - solved On free - dom or the grave!

WILLIAM DUTHIE

Boldly

85

mf *f*

1. Men of Har-lech, in the hol-low, Do ye hear, like rush-ing bil-low,
2. Rock-y steeps and pass-es nar-row Flash with spear and flight of ar-row;

mf *f*

BASS *ad lib.*

mf *f*

Wave on wave that surg-ing fol-low Bat-tle's dis-tant sound?
Who would think of death or sor-row? Death is glo-ry now!

mf *f*

mf *f*

'Tis the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,
Hurl the reel-ing horse-men o-ver, Let the earth dead foe-men cov-er!

mf *f*

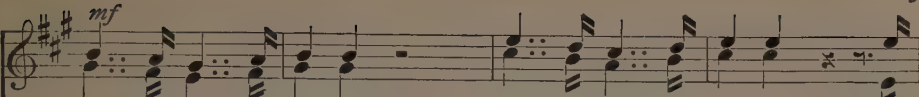
mf *f*

Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trembles on a blow!

mf *f*


¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

mf




Loose the folds a - sun-der, Flag we con - quer un - der! The
Strands of life are riv-en! Blow for blow is giv-en, In


mf



Loose the folds a - sun-der, Flag we con - quer
Strands of life are riv-en! Blow for blow is




plac - id sky now bright on high Shall launch its bolts in thun - der!
dead - ly lock, or bat - tle shock, And mer - cy shrieks to heav - en!




un - der! On high bolts in thun - der!
giv - en. In shock shrieks to heav - en!

dim *in* *u* *en* *do*



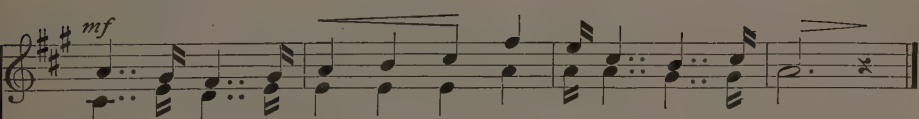
On - ward! 'tis our coun - try needs us, He is brav - est, he who leads us!
Men of Har - lech! young or hoar - y, Would you win a name in sto - ry?

dim *in* *u* *en* *do*



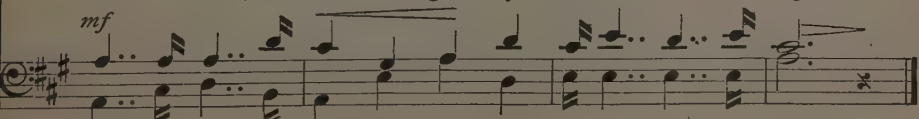
March on! March on!
March on! March on!

mf



Hon - or's self now proud - ly heads us, Freedom, God, and Right!
Strike for home, for life, for glo - ry! Freedom, God, and Right!

mf



THE STAR-SPANGLED BANNER¹

FRANCIS SCOTT KEY

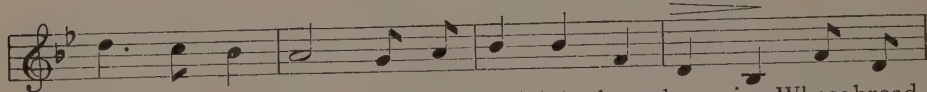
JOHN STAFFORD SMITH

*Con spirito**mf*

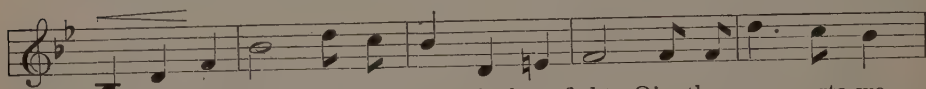
86



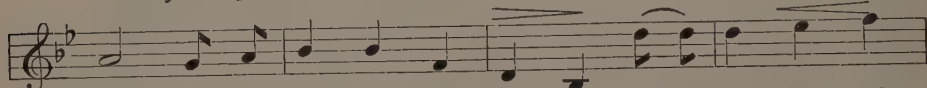
1. Oh, say can you see, by the dawn's ear-ly light, What so
 2. On the shore, dim-ly seen thro' the mists of the deep, Where the
 3. Oh, thus be it ev-er when free-men shall stand Be -



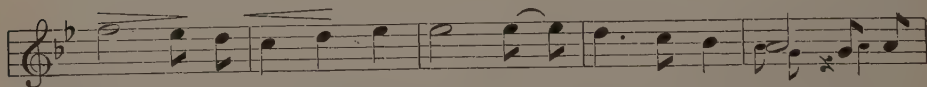
proud-ly we hail'd at the twi-light's last gleam-ing, Whose broad
 foe's haugh-ty host in dread si-lence re-pos-es, What is
 tween their lov'd homes and the war's des-o-la-tion; Blest with



stripes and bright stars thro' the per-i-lous fight, O'er the ram-parts we
 that which the breeze o'er the tow-er-ing steep, As it fit-ful-ly
 vic-t'ry and peace, may the heav'n-rescued land Praise the pow'r that hath



watched were so gal-lant-ly stream-ing? And the rock-ets' red
 blows, half con-ceals, half dis-clos-es? Now it catch-es the
 made and pre-serv'd us a na-tion! Then con-quer we



glare, the bombs bursting in air, Gave proof thro' the night that our
 gleam of the morn-ing's first beam, In full glo-ry re-flect-ed, now
 must when our cause it is just, And this be our mot-to: "In



flag was still there. Oh, say, does that star-span-gled ban-ner still
 shines on the stream.'Tis the star-span-gled ban-ner, O long may it
 God is our trust!" And the star-span-gled ban-ner in tri-umph doth

BASS *ad lib.*

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

wave O'er the land of the free, and the home of the brave!

COLUMBIA, THE GEM OF THE OCEAN

DAVID F. SHAW
Con spirito

DAVID F. SHAW

87

1. O Co-lum-bia! the gem of the o-cean, The
2. When... war wing'd its wide des-o-la-tion, And

home of the brave and the free, The shrine of each patriot's devotion, A
threatened the land to de-form, The ark then of freedom's foundation, Co-

world of-fers hom-age to thee! Thy man-dates make he-ros as-lum-bia rode safe thro' the storm; With the gar-lands of vic-t'ry a-

sem-ble, When Lib-er-ty's form stands in view; Thy round her, When so proud-ly she bore her brave crew, With her

ban-ners make tyr-an-ny tremble, When borne by the red, white and blue.
flag proudly float-ing be-fore her, The boast of the red, white and blue.

mf

When borne by the red, white and blue, When
The boast of the red, white and blue, The

mf

BASS *ad lib.* ¹

When borne, when borne by the red, white and blue, When
The boast, the boast of the red, white and blue, The
The boast of the red, white and blue, The
borne by the red, white and blue, Thy
boast of the red, white and blue, With her

borne by the red, by the red, white and blue, Thy
borne by the red, white and blue, Thy
boast of the red, of the red, white and blue, With her
boast of the red, white and blue, With her
ban-ners make tyr-an-ny trem-ble, When borne by the red, white and blue.
flag proud-ly float-ing be-fore her, The boast of the red, white and blue.

ban-ners make tyr-an-ny trem-ble, and fall, When borne by the red, white and blue.
flag, with her flag proud-ly float-ing be-fore, The boast of the red, white and blue.

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

JOSEPH HOPKINSON

FYLES

Maestoso mf

1. Hail, Co-lum-bia! hap-py land! Hail, ye he-roes,
 2. Im-mor-tal pa-triots, rise once more! De-fend your rights, de-
 3. Sound, sound the trump of fame! Let Wash-ing-

mf

heav'n-born band! Who fought and bled in Free-dom's cause, Who
 fend your shore; Let no rude foe, with im-pious hand, Let
 ton's great name Ring through the world with loud ap- plause!

fought and bled in Free-dom's cause, And when the storm of
 no rude foe, with im-pious hand, In-vade the shrine where
 Ring through the world with loud ap- plause! Let ev-'ry clime to

mf

war was gone En - joyed the peace your val - or won. Let
sa - cred lies Of toil and blood the well-earned prize. While
Free-dom dear, Lis - ten with a joy - ful ear. With

A
sempre marcato

f *mp*

in - de-pendence be our boast, Ev - er mind-ful what it cost,
of-f'ring peace, sin-cere and just, In heav'n we place a man-ly trust, That
e - qual skill, with stead-y pow'r, He gov-erns in the fear-ful hour Of

mf *mp*

Ev - er grate-ful for the prize, Let its al - tar reach the skies.
truth and jus - tice shall pre - vail, And ev - 'ry scheme of bond-age fail.
hor - rid war, or guides with ease The hap-pier time of hon-est peace.

B*mf*

Firm, u - nit - ed, let . . us . . be, Ral-lyinground our lib - er - ty!

*mf*BASS *ad lib.*¹

Firm, u - nit - ed, let us be, Ral-lyinground our lib - er - ty!

*mf**mf molto marcato*

As a band of . broth-ers joined, Peace and . . safe - ty we shall find.

mf

As a band of broth-ers joined, Peace and safe - ty we shall find.

ff

¹ With the bass this is a complete four-part chorus; without the bass it is a complete three-part chorus.

S. F. SMITH

HENRY CAREY

*Maestoso**mf*

89

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee—Land of the no - ble free,
 3. Let mu - sic swell the breeze And ring from all the trees
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

BASS *ad lib.*

Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that
 To Thee we sing; Long may our land be bright With free - dom's

Pil - grims' pride! From ev - 'ry moun - tain side, Let free - dom ring!
 tem - pled hills; My heart with rapt - ure thrills Like that a - bove.
 breathe par - take, Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by Thy might, Great God, our King!

¹ With the bass this is a complete four-part composition; without the bass it is a complete three-part composition.

PART V

MUSICAL FORMS AND MUSICAL BIOGRAPHIES

THE wealth and variety of material to which young people have been introduced in this and the preceding readers of this Course can hardly have failed to stimulate their desire to know more of the art of music. As a matter of course, they have attended concerts, heard operas and oratorios, and occasionally listened to a symphony. In order that they may better comprehend a musical work, it is essential that they know something of the lines of musical architecture. With this in view it is urged that they become familiar with the following pages on vocal and instrumental forms in music.

The brief biographies of the great composers, which follow the treatise on musical forms, will also be found valuable and interesting for study. As a historical background for the life of each composer suggestions of the leading contemporaneous events in his native country are given, together with contemporaneous events in American History. Thus the pupil is brought mentally into familiar touch with the composer's life and times.

CLASSIFICATION OF MUSICAL FORMS

VOCAL FORMS

SECULAR MUSIC

Song { One-period Song, Two-period Song, Three-period Song, } See 90,
 { Folk Song, National Song, Ballad, Art Song. } p. 226

Concerted Music { Duet, Trio, Quartet, Quintet, etc., } See 91, p. 227
 { Glee, Part-song, Chorus. }

Opera {	Component Parts {	Libretto,	} See 92, p. 227
		Score,	
		Vocal { Aria, Recitative, Chorus, Concerted Music.	
		Instrumental { Overture, Intermezzo, Concerted with voices.	
Kinds {	Grand Opera, Music Drama, Opera Comique, Comic Opera, Operetta.		
		Schools : Italian, French, German.	

Cantata See 93, p. 228

SACRED MUSIC

Cantata

Oratorio : Component Parts {	Text : From the Bible or founded on sacred narrative.	} See 94, p. 228
	Score.	
	Vocal : as in Opera.	
	Instrumental { Introduction, Descriptive Passages, Concerted with voices.	

Passion Music	See 95, p. 228
Mass	See 96, p. 228
Shorter Forms: Anthem, Motet, Hymn, Chant, Choral.	See 97, p. 228
Incidental Music: Sacred or secular, sometimes wholly instrumental.	See 98, p. 229

INSTRUMENTAL FORMS

Song-form	See 99, p. 229
Minuet or Dance-form	See 100, p. 229
Rondo	See 101, p. 229
Sonata-form	See 102, p. 229
Sonata { First movement, Allegro, Sonata-form. Second movement, Adagio, Song-form. Third movement, Scherzo, Dance-form. Fourth movement, Presto, Rondo-form.	See 103, p. 229
Symphony: A Sonata for an orchestra.	See 104, p. 230
Chamber Music: A Sonata for two or more solo instruments.	See 105, p. 230
Concerto: Forms based upon the Sonata.	See 106, p. 230
Overture	See 107, p. 231
Symphonic Poem	See 108, p. 231
Suite	See 109, p. 231
Dance-forms: Waltz, Polonaise, Mazurka, Polka, Schottische, Gavotte, Minuet.	See 110, p. 231
Other Shorter Forms: Canon, Fugue; Fantasy, Rhapsody, Caprice, Prelude; Ballade, Novelette; Nocturne; Intermezzo; Berceuse, Barcarolle; Etude; March.	See 111, p. 231
Program Music	See 112, p. 231

A SHORT TREATISE ON MUSICAL FORMS

VOCAL FORMS. BY LOUIS C. ELSON

SECULAR MUSIC

90 Song. A melody or tune united with lyric or narrative verse is a Song.

The song is the smallest vocal form and may be called the musical unit, since even the greatest musical works are founded on melodies which are simple song forms.

One-period Song. The simplest song form is a complete musical sentence made up of two divisions which balance each other, and is called a One-period Song. For example, see "Hymn of Adoration" p. 79.

In this song the first division which ends with the half note on the word "free" in the fourth measure is the antecedent; the remainder of the song is the consequent. Each division is called a phrase.

Two-period Song. A song made up of two complete musical sentences which balance each other is called a Two-period Song. For example, see "Annie Laurie" p. 12.

In this song the first period ends with the half note on the word "true" in the fourth measure of the second brace; the remainder of the song forms the second period.

Three-period Song. A song made up of three complete musical sentences in which the second sentence is contrasted with the first, and the third sentence is a repetition, more or less varied, of the first sentence is a Three-period Song. For example, see "Autumn" p. 8.

In this song the first period is completed on p. 8; the second period is completed on p. 9; the third period begins with the repetition on p. 8, and includes the second ending on pp. 10 and 11. At the letter B a Coda or musical postscript begins.

Folk Song. A song that has originated among the people and has been extensively used by them is called a Folk Song. It is often based on a legendary or historical event or on some incident of common life. A song written in imitation of these simple and artless songs is also called a Folk Song. "The Minstrel Boy" p. 65 is a Folk Song.

Strophe Song. A song in which all stanzas are sung to the same music is a Strophe Song. For example, see "Class Song at Parting" p. 21.

Art Song. A song in which each stanza has its own characteristic music is an Art Song. For example, see "Stars of the Summer Night" p. 4.

Ballad. A simple song in strophe form which is descriptive or tells a story is a Ballad. For example, see "The Little Tin Soldier" p. 128.

National Song. A song identified with the history of a nation, either by its sentiment or by long use is a National Song. For example, see "America" p. 222.

Song Composers. Schubert, Schumann, Franz, Brahms and Grieg are among the great song composers.

In their songs the accompaniment is an important element; it has its own beauty and melody instead of being merely chords and arpeggios.

91 Concerted Music Music in which several parts are sung (or played) at the same time is called Concerted Music.

Duet. A two-part musical composition each part of which is equally important in melody—that is, contrapuntal—is a Duet. For example, see Section A, p. 36 of "The Fairy Revel."

Two-part Song. A two-part musical composition in which the second part is merely a supporting accompaniment is a Two-part Song. For example, see the first phrase of "A Fable" p. 197.

The combination of two or more melodies, sung (or played) at the same time, and agreeing musically, is *counterpoint*: the support of a melody by accompanying chords is *harmony*.

Trio. A three-part composition is a Trio.

Quartet. A four-part composition is a Quartet. "Silent Night" p. 164 may be sung as a trio or as a quartet.

Part Song. A composition of three or more parts in which the lower parts serve merely as an accompaniment is a Part Song. If the lower parts are partially contrapuntal it is a Glee. The hymn "Rest" p. 7 is a part-song. "Sailors' Chorus" p. 28 is in the style of the Glee.

The Part Song and Glee are often unaccompanied.

92 Opera. A versified drama, or play, set to music for voices and instruments is an Opera.

Libretto. The versified drama, or play, to which the music is set is the Libretto.

Score. The printed or written music of the opera is the Score.

Aria. An elaborate two-period or three-period song for solo voice with instrumental accompaniment is an Aria.

Recitative. An imitation of the inflection, accent and emphasis of natural speech in a kind of declamatory singing is called Recitative.

Chorus. Music sung by many voices in unison or in parts is a Chorus.

Concerted Music. See 91 above.

Overture. The instrumental introduction to an opera is an Overture.

Instrumental music occurring between the acts or scenes of an opera is called an Intermezzo.

Grand Opera. A serious opera in which there is no spoken dialogue is a Grand Opera.

Music Drama. Richard Wagner established a style of Grand Opera in which there is no strict division into arias, duets, etc., and called it the Music Drama.

Opera Comique. An opera with spoken dialogue is distinguished from Grand Opera by the name Opera Comique.

Comic Opera. An opera entirely made up of gayety and farce is called a Comic Opera.

Operetta. A small opera, generally in a light and playful vein, is an Operetta.

There have been three so-called schools of opera: the Italian School of Opera, noted for its brilliant melody; the French, noted for its dramatic quality; and the German, noted for its harmonious blending of the musical and dramatic qualities. At the present time, however, these different schools of opera are more or less united in a tendency toward the symmetrical blending of musical and dramatic qualities.

Opera Composers. Beethoven, Gluck, Gounod, Mozart, Rossini, Verdi, Wagner and Weber are among the great composers of Opera.

93 Cantata. A short musical work consisting of choruses and solos with instrumental accompaniment is a Cantata. It may be sacred or secular.

SACRED MUSIC

94 Oratorio. A large musical work with text founded upon some scriptural narrative, and with component parts similar to those of the opera, is an Oratorio. It is performed without scenery or action.

95 Passion Music. Oratorio dealing with the events of the closing week of the life of Jesus is called Passion Music.

96 Mass. A large form of sacred music with Latin text, usually made up of six distinct parts, — Kyrie Eleison (Lord, have mercy upon us), Gloria (Glory be to God on high), Credo (the Creed), Sanctus (Holy, Holy, Holy), Benedictus (Blessed is He), Agnus Dei (Lamb of God), — is a Mass.

Oratorio, Passion Music and Mass Composers. Bach, Beethoven, Händel, Haydn, Mendelssohn, Mozart and Palestrina are among the great composers of Oratorio, Passion Music and the Mass.

97 Shorter Forms. An Anthem is a small sacred vocal work consisting of concerted music, or of solos and concerted music. A Motet is a sacred vocal composition in contrapuntal style.

The anthem and motet are usually sung by the choir.

A Hymn is a short part-song expressing devotion or praise. A Chant is a short and simple melody divided into sections by double bars, to which unmetrical psalms, etc., are sung or recited.

98 Incidental Music. Vocal or instrumental music performed during the action or speech of a play is called Incidental Music.

INSTRUMENTAL FORMS. By PHILIP H. GOEPP

99 Song-form. An instrumental melody in slow tempo or a short cycle of such melodies may be called Song-form.

Theme. A musical phrase or a melody used as a subject, like the text of a discourse, is a Theme. A theme is said to be *developed* when it is varied in melody, harmony or rhythm, and when it is combined with other melodies to form a climax; such treatment may be called thematic development.

100 Minuet or Dance-form. A typical form used in instrumental music is the Minuet. There are two divisions, each repeated, — with one principal melody prevailing in both divisions. The Minuet proper is followed by a shorter dance, also in repeated divisions, called the Trio, with a new melody and a new key. At the end of the Trio the minuet returns without the repetitions.

The word Minuet is used in a smaller sense for the first part before the Trio and in a larger sense for the entire dance-form.

101 Rondo. The earliest and most definite mould for musical construction was the Rondo. It is a round of tunes in related keys* which recur in frequency according to the order of their entrance, the first tune more often than the second, and the second tune more often than the third. The nature of the Rondo is shown by the following outline: First theme, Second theme, First theme, Third theme, First theme, Second theme.

102 Sonata-form. Later came the Sonata-form. Its outline is as follows: First and Second themes in related keys; Thematic development; First and Second themes in the original key.

The Sonata-form must not be confounded with the Sonata.

103 The Sonata is distinguished by being a complete musical whole in several separate parts or "movements" which are in various related keys. The Sonata is thus like a story with various chapters. The close thread of connection is often shown most strikingly by the very contrast of these movements.

* As an illustration of "related keys," see "Lovely Appear" p. 141. From the beginning to **A** is in E^b, from **A** to **B** is in B^b. E^b and B^b are thus related keys. The fifth above the key-note and the fifth below it are the key-notes of the two nearest related major keys.

The Sonata has usually four movements which really express four moods. These moods may be typified roughly thus : Aspiration, Meditation, Humor, Triumph.

First Movement. Each movement differs from the others in form. The first movement, usually allegro (quick, cheerful), is in the sonata-form and is the most important. It has the highest capacity for pure tonal utterance *in a single movement*, that is, it can say more in music than any other single form.

Second Movement. The second movement, usually andante (in leisurely pace) or adagio (slow), is in song-form and is simple in design. The andante may be called the heart of the sonata, the highest melodic utterance for which the first movement, allegro, is a preparation. Almost all the andantes of the classic symphonies are idealized folk song. Beethoven's most famous melodies are in the andantes of his symphonies and sonatas.

Third Movement. The third movement is called scherzo, which is Italian for "jest." This is the humorous recess of the sonata. The form is strictly a dance ; indeed, in older works it is called a minuet.

Last Movement. The last movement or finale, always in rapid tempo, is in most cases in a vein of triumphant joyousness. The favorite form is the rondo.

104 **Symphony.** A sonata set for an orchestra is a Symphony.

The symphony is the highest form of pure music. In the close knit design, in the big contrast of the various movements, in depth of mood and breadth of scope, it has the greatest capacity for pure tonal utterance, and so it has proved the form for the highest classics. A great symphony may thus be conceived as a poetic utterance of a broad view of life.

ORCHESTRA. The full orchestra comprises in the main three groups of instruments ; The Strings, The Wood-wind, and the Brass. Roughly speaking each group consists, like a vocal choir, of four parts, corresponding to soprano, alto, tenor and bass. The Strings are divided into first violins, second violins, violas, violoncellos and double-basses. The Wood-wind is composed of flutes, oboes, clarinets, and bassoons. The Brass consists of trumpets, or cornets, French horns, trombones, and tubas. The French horns, however, are more generally classed in the Wood-wind. Besides the three principal groups there are the harp and the Instruments of Percussion, such as the drums and cymbals. The following grouping is suggested for a school orchestra : three or four first violins ; three second violins ; two violas ; one or two violoncellos ; one double bass, one flute, one clarinet, one cornet, one trombone, piano, drums and cymbals.

105 **Chamber Music.** Music for two or more solo instruments, usually written in the form of a sonata, is called Chamber Music. The most frequent example of chamber music is the Quartet written for four stringed instruments.

The term "Chamber Music" was originally intended to distinguish compositions designed for performance in a room from those written for the concert hall.

106 **Concerto.** A composition for a solo instrument with full orchestra, based in form upon the sonata, is called a Concerto.

- 107 Overture.** The term Overture while applied mainly to the introduction of a large dramatic work, is frequently used for a single orchestral composition descriptive of a special subject.
- 108 Symphonic Poem or Tone Poem.** An orchestral composition, free in form with varying tempi, descriptive of a special subject, may be called a Symphonic Poem or Tone Poem.
- 109 Suite.** A series of dances or other pieces all in one key is a Suite.
- 110 Dance-forms.** The Waltz is a moderately slow dance in $\frac{3}{4}$ measure; the Polonaise, a stately Polish dance in $\frac{3}{4}$ measure; the Polka, a lively dance in $\frac{2}{4}$ measure; the Schottische, similar to the polka though somewhat slower; the Mazurka, a Polish dance in $\frac{3}{4}$ measure, with a strong accent on the second beat; the Gavotte, of ancient origin, in $\frac{4}{4}$ measure, beginning on the third beat; the Minuet, likewise of ancient origin, a slow, stately dance in $\frac{3}{4}$ measure.
- 111 Other Shorter Forms.** The Canon and the Fugue are contrapuntal forms. In the Canon one part follows another part strictly throughout. The Fugue is freer in character than the canon. Fantasy, Rhapsody and Caprice are names used freely for a fanciful composition in varying moods. The Prelude, of similar nature, is usually the first of a series of pieces, or the introduction to a dramatic work or to a musical service. The Ballade and the Novelette are pieces in which is implied the idea of a story in tones. The Nocturne is a piece of dreamy character and quiet rhythm. An Intermezzo is strictly a short piece that intervenes between the parts of a serial or a dramatic work. A Berceuse is a lullaby without words. A Barcarolle is an instrumental boat song. An Etude is a technical exercise, extended and idealized. A March is a piece of music martial in character.
- 112 Program Music.** Whenever an instrumental composition is intended to describe or suggest some special subject, as a story or a picture, it may be called Program Music.

In general it must be remembered that musical names have ever been loosely used. Even the word symphony has had a variety of meanings. The word sonata has been used for a single movement. There was an eminent school of ancient sonata in the contrapuntal style usually for violin or organ which is really nearer akin to the suite than to the modern sonata. Finally there is nothing rigid in the rules of musical form. The essence of all great music as of all art is not the stiff mould, but the quality of form, a certain pervading connection and mutual agreement of all the parts.

MUSICAL BIOGRAPHIES

GIOVANNI PALESTRINA

ITALIAN COMPOSER

1514-1594

Contemporaneous with Palestrina { In Italy: Italy partitioned by foreign powers
In America: The period of exploration

Life. PALESTRINA (pä-lës-tree'nä)¹ was the son of poor peasants living in the little town of Palestrina, about twenty miles from Rome. He studied in a famous Roman school, founded by Flemish or Belgian masters. For ten years he played the organ and taught singing at his birthplace, and then went to Rome. While serving in a poorly paid but highly honorable position he wrote five masses dedicated to Pope Julian III. This brought him promotion. On the accession of the stern Pope Paul III he was deprived of his position, but soon afterward became chapel master of the Church of St. John, the Lateran, and five years later director of still another famous chapel. During the ten years of this connection three six-part masses composed in a new and simple style won for him the title of Savior of Church Music. He accumulated considerable property and lived a joyful, simple life.

Character. Palestrina was a man of beautiful character. Such sorrows as came to him in the jealousies of rivals and in the death of his wife and children he bore with beautiful patience, humility, and resignation.

Work. *Palestrina brought polyphony² to its highest development.* He was called the Great Imitator of Nature, and was crowned with abundant honors. Beside complete masses he wrote a vast number of motets for many parts, hymns, offertories, litanies, and madrigals.

¹ Webster's dictionary symbols of pronunciation used throughout.

² Polyphony is "a certain species of unaccompanied Vocal Music, in which each Voice is made to sing a Melody of its own; the various Parts being bound together, in obedience to the laws of Counterpoint, into an harmonious whole, wherein it is impossible to decide which Voice has the most important part allotted to it, since all are equally necessary to the general effect."—GROVE, Vol. III, p. 12.

HENRY PURCELL

ENGLISH COMPOSER

1658-1695

Contemporaneous with Purcell	{	In England	{	The struggle of the English people for political liberty under Charles II and James II
		In America:	The period of colonization	

Life. PURCELL (pûr'sěll), the son of a Master of the Choristers of Westminster Abbey during the reign of King Charles II, was adopted by his uncle Thomas, a skilled musician and composer. He was given instruction by the noted organist, Dr. John Blow. At the age of eighteen he was appointed copyist to Westminster Abbey, and four years later, organist; later still he was organist to the Chapel Royal. He composed an opera called "Dido and Æneas," in thirty-five numbers, and it is said that he sang and acted the contralto part of Anna, Dido's sister. His services were in constant request not only as composer for church and theater but also as music teacher. To the end of his short life his activity was phenomenal.

Character. He was a man of great sociability, handsome, and agreeable. Dryden was one of his intimate friends. All his contemporaries speak in the highest terms of his genius and character, the "conquering sweetness" of his face, his wit, and his unusual gentleness and freedom from pride.

Work. *Purcell was the first English composer of cosmopolitan rank.* He wrote the music for more than fifty dramas, composed twenty odes and festival songs, and an immense quantity of church and instrumental music, much of which, however, is lost.

NATHAN HASKELL DOLE

JOHANN SEBASTIAN BACH

GERMAN COMPOSER

1685-1750

Contemporaneous with Bach	In Germany	{ Rise of Prussia among the German states
	In America	{ Struggle between England and France for territorial possession

Life. BACH (bäk) was a descendant of several generations of musicians. At an early age he was left an orphan. Under the direction of his brother and other noted teachers he soon learned to play the organ, the clavichord,¹



and the violin, and as a youth sang in the church choir. At nineteen, while organist in a small church, he began composition in earnest; and as he advanced from one position to another he was all the while composing music of a superior order, although his works were not appreciated at the time. He finally became director of music at the St. Thomas School in Leipzig, and held the position twenty-seven years. He was married twice and had in all twenty children. During his latter years he became blind from overwork, but recovered his sight a few days before he died.

Character. Bach was strong-willed, conscientious, keen of intellect, and systematic and indefatigable in his work. He never hesitated

to make any sacrifice for his art.

Works. *Bach may be called the musician's musician, just as Spenser is called the poet's poet.* His compositions include various kinds of music for the organ and clavichord, oratorios, passion music, masses, cantatas, sonatas, and chamber music. The "St. Matthew Passion" and the "Well-Tempered Clavichord" are his most noted works. The latter is a collection of fugues and preludes now in general use among piano students. The "St. Matthew Passion" was performed in 1829 at Berlin under the direction of Mendelssohn, who had found the dust-covered manuscript in Leipzig. This performance brought Bach's genius to the attention of the modern musical world.

¹ The clavichord (or klavier), the spinet, and the harpsichord were precursors of the pianoforte.

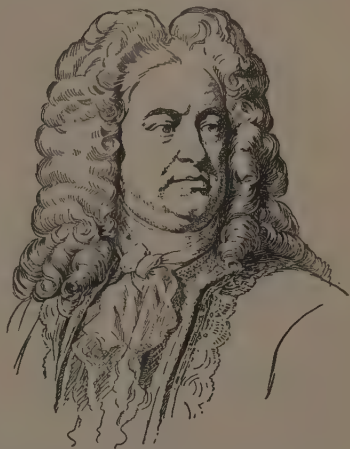
GEORGE FREDERICK HÄNDEL

GERMAN COMPOSER

1685–1759

Contemporaneous with Händel	{	In Germany	{ Rise of Prussia Frederick the Great
		In America:	Intercolonial wars

Life. HÄNDEL (hĕn'del), even in the cradle, began to display his genius for music. His stern father, who wished him to be a lawyer, tried in every way to suppress his artistic tendencies; but through royal intercession the boy was permitted to have proper instruction in singing, in the organ, the clavier, oboe, violin, and other instruments, as well as in composition. At nine he wrote instrumental trios. At twelve he played at Berlin before the Elector and aroused great enthusiasm by his skill at improvisation. Other studies were not neglected, for he even entered the university at Berlin; but music drew him imperiously, and before the age of twenty he was producing operas in Hamburg. He spent thirteen years in Italy and other parts of Europe, and everywhere his operas and his masterly performances on the clavier were regarded as wonderful. When twenty-five he went to London for the first time and lived there chiefly during the rest of his life. To this day English music bears the impress of his style.



Character. Händel was of an irascible temperament, brusque and domineering, and possessed an indomitable will, but withal he was pious and modest, affectionate, good-hearted, and generous. In his latter years he became almost totally blind, but worked on to the end with characteristic energy and faithfulness. His style is marked by nobility, majesty, and directness, and by large and deep tenderness, free from all sentimentality. He left undying fame as a great musician.

Work. *Händel rendered incomparable service in making the oratorio truly popular.* Among his many works of this kind are "The Messiah," — best known of all, — brought out in Dublin in 1742, "Israel in Egypt," "Judas

Maccabeus," and "Samson." These great productions were all given under his own direction, with but meager financial results; consequently he was most of the time in straitened circumstances.

CHRISTOPH WILIBALD GLUCK

GERMAN COMPOSER

1714–1787

Contemporaneous with Gluck	In Germany	{ Rise of Prussia Frederick the Great
	In America	{ Colonial struggles, the Revolution, and the adoption of the Constitution of the United States

Life. GLUCK (glook) was born in Neumarkt in Austria. He early showed talent for music and learned to play the violin, harpsichord, and organ. At eighteen he was studying music in Prague and earning a precarious living by playing and singing. Later Prince Melzi of Vienna took him to Italy, where he studied harmony and counterpoint and composed a number of successful operas. In 1745 he went to London, and there, as an operatic composer, entered into unsuccessful rivalry with Händel. Upon his return to Vienna the innovations which he introduced into his operas aroused great opposition; a few years later he went to Paris and began his famous struggle for the reform of the opera. The last seven years of his life were spent in Vienna.

Character. In person he was handsome; in temperament, light-hearted and vivacious. He was clever, witty, honest, devoted to truth in art, and faithful to his best ideals. On his tombstone he is characterized as "An upright German man, a zealous Christian, a faithful husband, of the noble art of music a great master."

Work. *Gluck was the first great reformer of the opera.* The Italian opera of his day aimed chiefly at displaying the mere vocal ability of singers. It was unnatural in its formal and conventional division into arias, duets, trios, etc., which were always set in a prescribed order, with little regard to the story, or libretto. Gluck felt that operatic music should be more dramatic, that is, should follow the words in a suitable form and express thoughts and emotions. Indeed, he anticipated most of Wagner's leading ideas. He used

classic and dignified subjects and aimed at a noble simplicity, a true expression of feeling. Of his forty operas, "Orpheus and Eurydice," "Alcestis," "Iphigenia in Aulis," "Iphigenia in Tauris," and "Armide" still hold the stage.

JOSEPH HAYDN

GERMAN COMPOSER

1732-1809

Contemporaneous with Haydn	{	In Germany {	Frederick the Great
			Pestalozzi
		In America:	Washington

Life. HAYDN (hī'dn) was of peasant origin and for him boyhood meant a hard struggle with poverty. At the age of eight he joined the choir of St. Stephen's, in Vienna, where he received a good musical education. He was thoroughly trained in singing, and taught to play the clavier and the violin. For a time the income from his musical work of various kinds was small, but in his twenty-ninth year fortune smiled upon him and he became assistant musical conductor of Prince Esterhazy's private orchestra. Five years later he was made conductor. This fact was of great importance in his career, because it placed at his disposal an orchestra for the performance of his own music, and enabled him to gain a rare knowledge of instrumental effects. For twenty-four years he held this position, and



during this time wrote an enormous quantity of orchestral music, one of his most important labors being the development of the symphony. Later he made two very successful journeys to London, where he wrote some of his greatest symphonies. Still later he wrote the oratorios, "The Creation" and "The Seasons." He lived to a good old age, and, on the whole, met with fuller recognition than was accorded to most of the masters of music.

Character. Haydn was simple in his ways, unassuming, kindly, and sincere.

Work. *Haydn is called the Father of the Symphony*, which he developed from the sonata form. He was a very prolific writer, his compositions including one hundred and twenty-five symphonies, besides operas and many smaller works. Of his vocal productions the best known are the oratorios "The Creation" and "The Seasons."

WOLFGANG AMADEUS MOZART

GERMAN COMPOSER

1756-1791

Contemporaneous with Mozart	{	In Germany: Frederick the Great
		In America { Colonial resistance to England, the Revolution, and the beginning of our national life

Life. At the age of three Mozart (mō'tsart) began to improvise on the harpsichord. His remarkable precocity induced his father to arrange a concert tour to exhibit his attainments in public. In company with his sister, who was also talented, he appeared before the nobility in Vienna, London, Paris, and other capitals. His early career was brilliant; he was courted by archbishops and even by kings; yet he died in poverty, deserted by his friends, and his remains lie in an unknown grave. The story of the composition of his great "Requiem" on his deathbed is touching in the extreme.



Character. Mozart's letters show that he was quite unspoiled by the adulation he received. Like many great geniuses, he seemed unconscious of the enduring qualities of his music. His disposition was joyous, his temperament buoyant, his industry continuous.

Work. *Mozart is unexcelled in the purity, grace, and spontaneity of his music.* His thirty-five years yielded upwards of seven hundred works, many of which are overshadowed by the productions of more modern masters. Of his forty-one symphonies, three only find places on the programmes of to-day; but these three are of immortal beauty. He wrote much chamber music and

many masses, operas, and songs. "The Magic Flute," "The Marriage of Figaro," and "Don Giovanni" are excellent examples of dramatic musical art. In spite of the worthlessness of their librettos these operas find enthusiastic greeting even in this day, when the whole current of musical thought is sweeping forward through modern channels. Mozart wrote music in every form existing in his day, and made many new combinations of instruments. He improved upon the work of every master who had lived since 1600, except that of Johann Sebastian Bach.

LUDWIG VAN BEETHOVEN

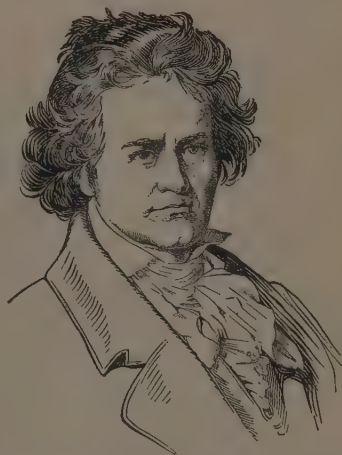
GERMAN COMPOSER

1770-1827

Contemporaneous with Beethoven	{	In Germany: Froebel; the Napoleonic wars
		In America { The American Revolution and the first half century of our national life

Life. BEETHOVEN (bā'-tō-ven) was born in Bonn, Germany. At the age of four he began the study of instrumental music under his father's direction, and at eleven was a skillful performer on the clavichord and the violin. He was sent to Vienna by influential admirers, and studied diligently with Haydn and other music masters. Although they found fault with the liberties which he allowed himself in expressing his ideas, he grew in power and originality, and his unique genius procured him admission to the most distinguished circles of the Austrian capital. Many of his compositions were dedicated to his friends among the nobility. Unfortunately his pleasure in social life and his enjoyment of music were both seriously affected by his deafness, which finally became almost complete. He died in Vienna. His grave and Schubert's are almost side by side.

Character. Beethoven was by nature generous and sincere, though proud, sensitive, irritable, and sometimes intolerant. Conscious of his own power,



he hid his real gentleness beneath a rough exterior. Although he was sometimes misunderstood, the great demonstration made at his death showed how thoroughly his contemporaries appreciated his qualities, — his noble spirit, his stern devotion to duty, his lofty sense of honor and truth, and his unequaled genius.

Work. *Beethoven represents in music emotional and intellectual expression in perfect balance.* A tireless worker, he produced in quick succession those glorious masterpieces which the world recognizes more and more as priceless legacies, — models for all time. His symphonies and sonatas secure him a place among the most marvelous of musicians. He has been called the Father of Modern Instrumental Music. His one opera, "Fidelio," was far in advance of anything of the kind up to the time of its production in 1805.

CARL MARIA VON WEBER

GERMAN COMPOSER

1786–1826

Contemporaneous with Weber	{	In Germany: Napoleonic wars
		In the United States { Our early national life; growth from thirteen to twenty-four states

Life. WEBER (¹ŵā'bēr) was the son of a titled adventurer who had some talent as a musician and composer. As a child, Weber showed no special aptitude for music, but in early youth, after a severe course of training, he composed various pieces, including an opera. Some of his variations on themes were published. At seventeen he was given charge of the opera at Breslau, where he remained three years, and developed great gifts as a conductor and pianist. He wandered for some years from court to court, and finally, after serving three or four years as manager of the opera at Prague, he was given a life position at Dresden, with the task of establishing German opera. In spite of the hostility of the king and his ministers, Weber succeeded in this great undertaking, and produced his romantic masterpieces, "Der Freischütz" and "Euryanthe," which, from a musical standpoint, may be regarded as the precursors of Wagner's operas. His health, always delicate, was undermined by his trying experiences, and he died in London, whither he went to bring out "Oberon," written for Covent Garden.

¹ ŵ has a sound similar to our *z*.

Character. Weber was a man of genial temper, fond of gay society, restless, and ambitious. In his early years, having fallen among dissipated companions, he became wild and lawless, but his ideals were high, and under the influence of a happy marriage he turned wholly from the old life.

Work. *Weber exercised important influence by creating operas essentially German in character, and by developing the romantic expressiveness of the orchestra.* He was possessed of a rich and exuberant fancy, and as a composer wrote voluminously. Among his works are songs and duets, chamber music and cantatas, concertos for the piano, the bassoon, the harp, and even the guitar, and at least two great masses. His best known instrumental composition is the "Invitation to the Dance," which has been said to contain all the "poetry, gallantry, tenderness, and grace which characterize the Germans as a people." He has been called the Musician Laureate of the Age of Romanticism.

GIOACHINO ANTONIO ROSSINI

ITALIAN COMPOSER

1792-1868

Contemporaneous with Rossini	{	In Italy	{ Italy under the power of Napoleon and the Italian struggle for independence
		In the United States	{ Events from the administration of Washington to that of Lincoln inclusive

Life. ROSSINI (ros-see'nee) was the son of the town trumpeter of Pesaro; his mother was a singer. His musical training began early; when a little boy he played horn solos in public, and at twelve sang in opera and sometimes played the pianoforte in the orchestra. His general education was desultory. His chief ambition was to write operas. He produced a great number of these works in rapid succession, sometimes two or three in a year, all of them conventional in style. His success gave him the position of manager in two theaters in Naples. In this city he won his first great success with "The Barber of Seville," written in a fortnight. After a triumphal tour, which took him to Vienna and London, he went to Paris, where he spent the larger part of his later life. He became very wealthy and was able to indulge in his besetting habit of indolence.

Character. He was a great creative genius, full of wit and cleverness. Many of his repartees are still quoted. One of the kindest and best natured of men, he was always helping poor and talented young composers. At his death he left his immense estate to be devoted to the establishment of a home for musicians in their old age.

Work. *Rossini was the most brilliant composer of the so-called Italian school of opera.* He was free from illusions regarding his work, criticising himself with relentless severity. He wrote more than fifty operas, of which "The Barber of Seville," "William Tell," and "Semiramide" still retain their popularity. He also wrote a number of oratorios, cantatas, and smaller forms of vocal music. Of his sacred pieces the "Stabat Mater" is the best known. He was a master of florid and graceful melody.

FRANZ PETER SCHUBERT

GERMAN COMPOSER

1797-1828

Contemporaneous with Schubert	{	In Germany	{ The Napoleonic wars and the German Confederation
		In America:	Our early national life

Life. SCHUBERT (shoo'bĕrt) was born in Vienna, the son of a parish school-master. At a very early age he was taught the pianoforte, violin, and singing by his elder brother and his father, who would say that he seemed to know everything beforehand. These three, together with another brother, who was quite musical, formed a group of string players in the family for whom Franz wrote string quartets at the age of fourteen. At the age of eleven the boy was admitted into the Imperial Choir and was entered in the preparatory school without cost for board or lessons. The most important feature for Franz was perhaps the boys' orchestra, of which he was soon made leader. It is probably here that he acquired the sure command over orchestral effects that is shown so remarkably in his "Unfinished Symphony." Though Schubert had lessons in composition from prominent teachers, his unceasing activity



was the best training he received. At the age of fourteen he was writing in almost every form, — songs and operas, sonatas and quartets. His first symphony was written at the age of sixteen. Indeed, one of Schubert's most striking traits throughout his life was his overmastering impulse to compose. He was known to write five songs in one day. Once he failed to recognize his own song two weeks after its composition. The flow of his melody was so constant that songs came to him with the greatest facility. Yet he was not content until he had achieved a mastery of the highest forms. After writing six symphonies which are not placed among the greatest, he composed two movements,—his so-called "Unfinished Symphony," perhaps the most beautiful and beloved of all orchestral music. In the last year of his life he wrote his symphony in C major, — one of the greatest of all masterpieces.

Character. Schubert's character and personality, with all his simplicity and shyness, seemed to have a charm for his friends almost greater than his music.

Work. *Schubert was unsurpassed for the spontaneity and beauty of his melody.* He is like Mozart in the enormous quantity of music he wrote during his short life, and also in the public neglect under which he suffered. Of songs alone he wrote over six hundred. The scores of his two principal symphonies, which had been lost, were recovered after his death. While his "Impromptus" have long been favorite pieces for the pianoforte, his sonatas are now beginning to be prized, and likewise many of his choral works. His quartets and other chamber music are among the best beloved of this class.

PHILIP H. GOEPP

HECTOR BERLIOZ

FRENCH COMPOSER

1803–1869

Contemporaneous with Berlioz	In France	{	The Napoleonic wars and the struggle between royalty and democracy which terminated in the establishment of the French Republic
	In the United States	{	Lincoln The antislavery agitation and the Civil War

Life. BERLIOZ (bĕr-le-ōz') was born near Grenoble in France. He studied for a time at the Paris Conservatory, but, impatient of its formal methods, determined to follow his own bent. His first compositions were unintelligible

to the public. At the age of twenty-seven he won the *Grand Prix de Rome*¹ and spent a year and a half in Rome. On his return to Paris he engaged in musical journalism and made his power as a critic felt. His symphonies met with public favor, but his operas were not popular. In 1839 he accepted a position at the Paris Conservatory, but was prevented by intrigues from becoming a professor. He made many journeys through Europe and was recognized outside of France as one of the great composers of the century.

Character. Berlioz was a brilliant and forceful writer, a wit and a philosopher, and bore with considerable equanimity the rebuffs to which his ambition and the narrowness of his countrymen exposed him.

Work. *Berlioz is called the Father of Modern Orchestration.* The effects he produced by his unprecedented combinations of instruments might be called sensational. The fantastic oratorio, "The Damnation of Faust," is regarded as the most typical of his works, though his symphonies and symphonic poems, as well as his oratorios and other vocal works, are now everywhere received with applause. His literary productions are likewise notable. In some respects Berlioz was one of the most original and remarkable of modern Frenchmen.

NATHAN HASKELL DOLE

FELIX MENDELSSOHN

GERMAN COMPOSER

1809-1847

Contemporaneous with Mendelssohn	In Germany	{ Efforts of the German states to become united in an empire
	In the United States	{ Early territorial growth. The purchase of Louisiana, the cession of Florida, and the annexation of Texas

Life. MENDELSSOHN (mĕn'dĕls-sŏn), grandson of a famous Berlin Jew known as "the Modern Plato," unlike most of the great musicians, was born of wealthy parents, and his highly sensitive nature was spared the struggle with poverty. He received careful training under the best masters both in music and in languages. His home in Berlin was for many years the

¹ The *Grand Prix de Rome* is a prize of money offered by the state to pupils of the Paris Conservatory, enabling the winner to study for four years in Rome.

center of a brilliant social circle; among his friends were many distinguished men. He had an infallibly correct ear, and his talent was precocious. His first public appearance as a pianist was made at the age of nine. He afterwards became a really remarkable virtuoso and had a rare gift for improvisation. His regular work in composition began about the age of twelve, and many of his youthful works are scarcely surpassed by those of his later years. The wonderful "Midsummer Night's Dream" overture and a great octet were written when he was but seventeen. He had a noted career as a conductor in Germany and in London. He was the founder of the Berlin Academy of Arts and of the Conservatory of Music at Leipzig, where he spent the latter years of his life.

Character. Personally Mendelssohn was a cultivated gentleman, — sensitive, courteous, and lovable.

Work. *Mendelssohn popularized the best in music, and since Mozart no other composer has attained greater technical finish and refinement of expression.* The noble oratorios, "St. Paul" and "Elijah," are his best known works. In addition to these there are compositions in every field, — symphonies, overtures, chamber music, psalms, songs, — all of which testify to his extraordinary genius and industry. His works, while preserving classic clearness, are highly poetic and expressive, and of great refinement. Mendelssohn rendered a very important service to the cause of music by rescuing from undeserved oblivion the wonderful St. Matthew passion music of Bach, which he caused to be performed for the first time in a hundred years. Through Mendelssohn's influence Bach took the unique position to which his works entitle him.



FRÉDÉRIC FRANÇOIS CHOPIN

POLISH COMPOSER

1809–1849

Contemporaneous with Chopin	In Poland	{ The partition of the kingdom among Russia, Prussia, and Austria, and gradual denationalization
	In the United States	{ Extension of territory to the Pacific Coast

Life. CHOPIN (sho-păn') was musically precocious and early developed great ability as a concert performer, appearing in public in Warsaw and other leading European cities. After 1831 he lived in and about Paris, whither he had been attracted by opportunities to give concerts; but his sensitiveness caused him to withdraw as much as possible from public life, and his energies were devoted to composition and teaching. His later years were clouded by unhappiness and chronic illness.

Character. Chopin was a man of innate refinement and sweetness of nature, and until misfortune came he figured frequently and delightfully in distinguished social gatherings. Morbidity and oversensitiveness characterized his later years.

Work. *Chopin is preëminently the poet of the pianoforte.* Slavonic characteristics in his compositions are pronounced, yet his work appeals with power to people of widely differing nationalities. Freedom and romanticism are suggested by many of his titles, — ballade, impromptu, fantasy, prelude, nocturne, étude, etc. In these he was more successful than in sonatas and songs. His two pianoforte concertos have exquisite solo parts. Dance forms — mazurka, polonaise, waltz, etc. — were liberally used by him for the expression of highly poetic sentiment. No man, perhaps, has ever attained greater romantic expressiveness in pianoforte composition.

ROBERT SCHUMANN

GERMAN COMPOSER

1810-1856

Contemporaneous with Schumann	In Germany	{ Efforts of the German states to become united in an empire
	In the United States	{ Early territorial growth. The purchase of Louisiana, the cession of Florida, and the annexation of Texas

Life. SCHUMANN (shoo'män) while developing as a musician pursued academic studies, which gave good basis for the literary work in which he later engaged. At the age of twenty-four he founded the *New Journal for Music* in Leipzig. In 1840 he married Clara Wieck (veek), a gifted pianist, daughter of a famous teacher. The story of the progress of the combined genius of Robert, the composer, and Clara, the interpreter, is perhaps the most inspiring romance of musical biography. Until 1840 Schumann wrote chiefly pianoforte pieces, then for two years composed mainly songs, and later gave his attention for the most part to larger works. His famous discovery of the genius of Brahms, in 1853, has caused it to be said that "it takes a genius to know a genius." A nervous illness which had shown itself in early years quite destroyed Schumann's mental power. His last years were spent in a retreat for the insane.



Character. "Lovable and beloved" sums up Schumann's character. As man and artist his sympathies were of the broadest.

Work. *Schumann, a genius in melody, created and fostered new ideals of pianoforte and vocal style.* The romantic and the fanciful predominate in his works; yet always a noble intellectuality — a natural characteristic of one who so deeply loved Bach — saves him from whimsicality and extravagance. His pianoforte music has at times almost orchestral richness. Noteworthy among his pianoforte works are "Butterflies," opus 2; "Carnival," opus 9; "Fantasy Pieces," opus 12; "Kreisleriana," opus 16; "Novelettes," opus 21; "Night Pieces," opus 23; "Viennese Carnival Revelry," opus 26. Perhaps his most

famous songs are "I'll not complain" and "The Two Grenadiers"; it would be necessary, however, to name many songs in order to suggest his remarkable versatility as a song composer. His works include four symphonies, a few overtures, some instrumental quartets and quintets, many part songs, and one attempt at opera. His pianoforte quintet in E-flat, opus 44, has few peers in popularity. As a critic he had perhaps more influence than has been exercised by any other great creative musician.

LEO RICH LEWIS

FRANZ LISZT

HUNGARIAN COMPOSER

1811-1886

Contemporaneous with Liszt	{	In Hungary: Louis Kossuth, the Hungarian statesman
		In the United States: Ralph Waldo Emerson

Life. The father of Liszt (list), a passionate lover of music, was steward to the rich Hungarian magnate, Prince Esterházy; his mother was of German origin. As a boy Liszt preferred music to any other exercise, and showed such genius in mastering the technicalities of the clavier that his parents resolved to give him the best possible training. In this they were assisted by the Hungarian nobility, who were amazed at his precocity. He gave his first concert in Vienna at the age of eleven, and captivated the severest critics. Beethoven, on hearing him play, kissed him. Two years later he went to Paris, where within a few years his services as a teacher came to be in great demand. Pursuing his work as performer and composer, he was in time recognized as the king of pianists. Wherever he went he was greeted with the utmost enthusiasm. He settled in Weimar, Germany, where his villa became the center of musical inspiration for the whole world. More than five hundred pupils enjoyed the benefit of his advice, but he never accepted payment for his teaching. He became an abbé and spent a part of each year in Italy. He also visited Budapest at regular intervals and kept in touch with the people of Hungary, whose popular songs he did so much to make known.

Character. He was a man of the keenest emotions, remarkable for his generosity and unselfishness, his modesty and magnanimity.

Work. *Liszt was the greatest of pianists. He invented the symphonic poem and wielded enormous influence for good in all branches of music.* He was the

composer of more than twelve hundred works, which included every musical form, — instrumental and vocal, — the greatest among them being his symphonic poems and the oratorio, “The Legend of St. Elizabeth.” One hundred and thirty of his compositions were based on Hungarian themes, and many others were “transcriptions” of the melodies of other composers, which he enriched and harmonized. His pianoforte works, beside the famous “Hungarian Rhapsodies,” include pianoforte arrangements of Bach’s organ works, of Schubert’s songs, Beethoven’s nine symphonies, the “Dance of the Sylphs” from Berlioz’s “Faust,” and the overture from Wagner’s “Tannhäuser”; also paraphrases on melodies from the operas of Wagner, Meyerbeer, and Verdi, and from Mendelssohn’s “Midsummer Night’s Dream.” Liszt was a master of orchestration and all the technic of musical expression. Altogether he was one of the most important musicians of his century.

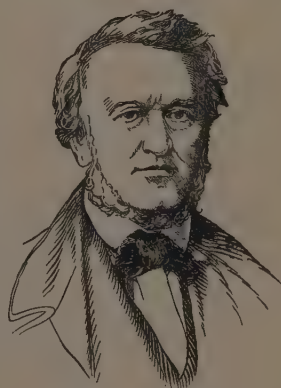
RICHARD WAGNER

GERMAN COMPOSER

1813–1883

Contemporaneous with Wagner { In Germany: Bismarck, the German statesman
In the United States: Ulysses S. Grant

Life and work. As a boy Wagner (¹wäg'nēr) was thrown much with actors, and early took an interest in everything pertaining to the theater. The works of Shakespeare fascinated him so completely that he wrote a lengthy tragedy before the age of fifteen. Music appealed to him first in the works of Weber; the impression made by Beethoven “was overwhelming.” His formal studies in music and other branches amounted to little. His genius was so strong and so individual that he could learn best from the works of other geniuses. His artistic ideal early became definite, — to attain to the highest and fullest form of dramatic expression; and accordingly he began to select from the various arts the elements useful to his purpose. His skill in selection grew with astounding rapidity, and his treatment waxed



¹ ō has a sound similar to our v.

original with like speed in both dramatic and musical lines. After a period of amateurish experiments, of which "The Fairies" is the only operatic product extant, he devoted himself for a time to *grand opera*. He worked in this field during the years of his unhappy life in Paris, and produced "Rienzi," which was after the style of Meyerbeer, but sturdier by far in literary framework. Then came the *romantic operas*, — "The Flying Dutchman," "Tannhäuser," and "Lohengrin," — all of them tinged with mysticism. The success of "Rienzi" and "The Flying Dutchman" in Dresden gave him the conductorship of the Dresden Opera. Unfortunately he became entangled in the intrigues of the Revolution of 1848, and had to leave the country. The next years, spent chiefly in Switzerland, were filled with feverish activity, both artistic and literary. He became absorbed in creating that kind of drama toward which for years his ideals had been leading him, — the *music drama*. *Wagner may be said to have brought the music drama into existence.* "Tristan and Isolde," "The Mastersingers of Nuremberg," "The Nibelungen Trilogy," and "Parsifal" were written, and the favor of King Ludwig II of Bavaria gave opportunity for their production. A theater was constructed at Bayreuth (bī-royt) especially for their presentation. In these works poetry, music, painting, the actor's art, the stage mechanician's skill, — all are made tributary to the Wagnerian ideal. As a creative genius Wagner triumphantly reached his goal. As a reformer he greatly influenced various arts, especially music and poetry.

Character. While many good and many bad qualities of human nature might be discovered in Wagner's very complex character, the good predominated, though in his deep determination to reach his ideal he was at times inconsiderate toward his fellow-creatures.

LEO RICH LEWIS

GIUSEPPE VERDI

ITALIAN COMPOSER

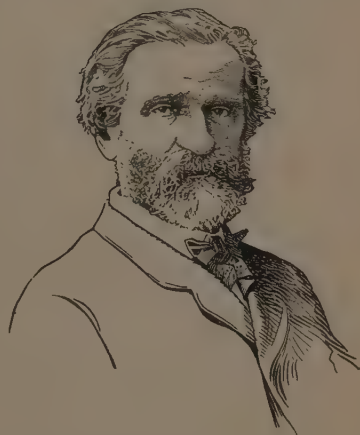
1813–1901

Contemporaneous with Verdi	{	In Italy: Garibaldi, the Italian patriot
		In the United States { A period of unprecedented industrial and agricultural advancement

Life. VERDI (vār'dee) was born in Roncole near Parma, Italy. His life, like that of many musicians, was begun amid unsympathetic surroundings. His father was an innkeeper and grocer. As a boy Giuseppe was rather

melancholy, never joining in the frolics of the children of the neighborhood. Hand organs were a special delight to him in these early years. Little did he then dream that his writings would afterwards contribute, probably more than those of any other composer, to the repertoire of these familiar instruments. At the age of ten he held the position of village organist. His studies were pursued with zeal, and at the time of his marriage he had already won much applause as a composer and was in affluent circumstances. In 1893 he received the title of Marchese di Busseto. He lived at his villa, Santa Agata, near his birthplace and died at Milan.

Character. A lovable and benevolent disposition gained for him hosts of friends, and his generosity was never failing. One hundred thousand people attended his funeral. After his death the bulk of his large fortune was devoted to the maintenance of a home for aged musicians.



Work. *Verdi was a great operatic composer.* His early writings were in the purely sentimental lyric style of Bellini and Donizetti, but in later life he developed rich harmonic resource, which, added to the influence of Wagner's methods, achieved for him great success as a dramatic composer. His early operas, "Rigoletto," "Il Trovatore," and "Traviata," enjoyed a tremendous fame in their day and they are still popular; but his greatest works are "Aïda," "Otello," and "Falstaff." "Aïda" was probably the first opera in which an exotic musical element was conspicuously employed to give color to the work. Here the barbaric quality of Egyptian music is woven into the score with vivid beauty. "Aïda" marked an era in Italian music, and its influence is still felt by the composers of the new school of Italian opera. The marvelous ambition and phenomenal energy of the man are shown in the fact that "Falstaff" was written at the age of eighty. This, his last work, is considered by many authorities the high-water mark of his genius.

ROBERT FRANZ

GERMAN COMPOSER

1815-1892

Contemporaneous with Franz { In Germany: Bismarck
 { In America: Longfellow

Life. FRANZ (fränts) received a thorough musical education. Before the age of twenty-two he had composed a goodly number of songs, but could find no publisher. Six years later, the intervening time having been spent in diligent study of Bach and Händel, his first set of twelve songs appeared. These were the precursors of a wonderful collection of songs remarkable for their exquisite setting and melody. In time deafness began to afflict this great song writer, a misfortune which, after a quarter of a century, threw him upon the loving generosity of friends and admirers.

Character. Franz was an outspoken foe of conventionality in all things, yet pure and earnest in thought and action. He was unassuming and informal in manner and speech. His chosen friends were those devoted to intellectual pursuits.

Work. *Franz was a master of the German lied.* As a writer of songs he has won a high place in the world's esteem. He combines the romantic qualities of Schumann with suggestions of the contrapuntal richness of Bach. He edited and arranged for the modern orchestra many of the old scores of Bach and Händel.

CHARLES FRANÇOIS GOUNOD

FRENCH COMPOSER

1818-1893

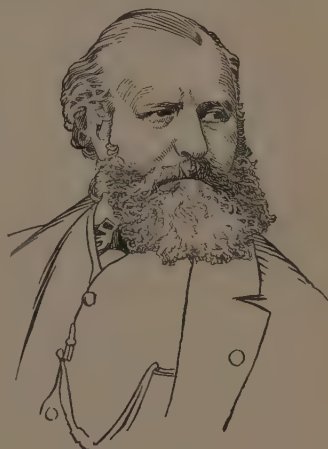
Contemporaneous with Gounod { In France { Struggles between royalty and democ-
 { In America: Whittier { racy followed by the French Re-
 { public

Life. GOUNOD (goo'no') was given his first musical instruction by his mother. Afterwards he studied at the Paris Conservatory, where he won the *Grand Prix de Rome*, and later spent a year in Rome studying church music.

Returning to Paris, he studied theology, but abandoned his work in this direction to devote himself to music. He conducted orchestras in Paris and in London and was considered great by his contemporaries.

Character. Gounod was quiet and unassuming in manner, rich in friendships, broad in his sympathies, faithful to his ideals. He was one of the few who heroically championed Wagner when "Tannhäuser" was hissed in Paris.

Work. Gounod's "*Faust*" is probably the most popular opera extant. Of his other productions the best known are the sacred works, "The Redemption," "Mors et Vita," "Gallia," and the "St. Cecilia Mass," and the opera, "Romeo and Juliet." He composed other operas and many good songs.



ANTON RUBINSTEIN

RUSSIAN COMPOSER

1829-1894

Contemporaneous with Rubinstein { In Russia: Emancipation of the serfs
In the United States: Development of the railroad

Life. RUBINSTEIN (roo'bīn-stīn), who was of Jewish parentage, showed very early a remarkable genius for music. His mother was his first teacher. When he was ten he went to Paris, where Liszt predicted his future greatness. His precocity as a performer aroused a furor of enthusiasm. After a thorough musical training in Germany and a number of artistic tours through Europe he became the protégé of the Grand Duchess Helena. In 1862 he founded the Imperial Conservatory at St. Petersburg, and for some years was its director. In 1872 he gave two hundred and thirteen concerts in America. He afterward lived in Germany, busily engaged in adding to the long list of his works.

Character. He was a man of rugged and original character, simple and genial in disposition, and full of imaginative fire.

Work. *Rubinstein, as teacher, interpreter, and composer, had far-reaching influence.* As a pianoforte virtuoso he was distinguished above all his contemporaries by his virile though not always accurate technic, his infallible memory, his unlimited repertoire, and his keen musical intelligence. He attempted all forms of musical composition. Of his symphonies, that called "The Ocean" is perhaps the most notable. His songs and pianoforte pieces are widely known. He desired to be recognized first of all as a dramatic composer, and originated a new kind of sacred opera which won many hearty admirers. Among his dramas of this kind are "The Tower of Babel," "Paradise Lost," "Moses," and "Christus."

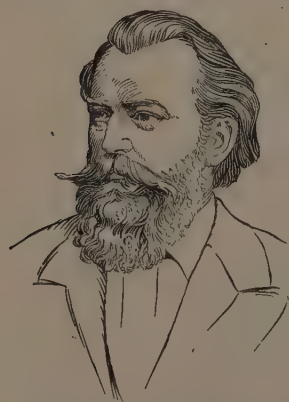
JOHANNES BRAHMS

GERMAN COMPOSER

1833-1897

Contemporaneous with Brahms	In Germany	{ The endeavors of the Confederation for unity and the final establishment of the empire
	In America	{ The increase of population in the United States from 13,000,000 to 70,000,000

Life. BRAHMS (bräms) began very early to study music. An influential event in his life was his meeting, at the age of twenty, with Robert Schumann, the most famous composer then living. Schumann gave the young artist great praise and raised high the general expectation in regard to his future. It was in 1868, fifteen years after this famous meeting, that Brahms made a convincing impression, on the whole, of musical Germany with his "German Requiem." Twelve years later he produced his first symphony. During the early part of his career he played in concerts and conducted performances of his own works; later he settled in Vienna, where he lived quietly, entirely devoted to composition.



Character. Brahms, it has been said, had no personal foes, but many artistic opponents. He was an entertaining talker, fond of witty society, and

magnanimous to those who did not agree with his artistic views, though at times sarcastic toward persons of moderate ability. His disposition to appreciate worth is shown by his great admiration for the waltzes of Johann Strauss.

Work. *In Brahms the classic and the romantic appear in masterly combination.* It has been said that he united the art of Bach with that of Beethoven, — the elements of profound counterpoint with broad design. The whole temper and manner of his writing were peculiarly adapted to the symphony, and, like Schumann, he wrote four compositions of this kind. But it is for his songs, most of all, that he is beloved. Of these he wrote a large number which rank with the best classics. Yet the publication that made his name most widely known was the “Hungarian Dances.” These were an idealized setting of folk melodies of Hungary, — melodies whose tunefulness and quick change of mood had already stirred such composers as Schubert and Liszt. Of choral music Brahms wrote the “German Requiem,” the “Song of Destiny,” and the “Song of Triumph”; the first in memory of his mother, the last in honor of the German victory of 1871. To know the full beauty of Brahms’ composition one must hear his chamber music, — especially the three sonatas for pianoforte and violin. For depth of feeling and beauty of expression these are hardly surpassed by the works of any of the other masters — not even by those of Bach and Beethoven.

PHILIP H. GOEPP

CHARLES CAMILLE SAINT-SAËNS

FRENCH COMPOSER

1835—

Contemporaneous with Saint-Saëns	{	In France	{	Various forms of government, — kingdom, followed in turn by republic, empire, and re- public
		In the United States		Our national life since the begin- ning of anti-slavery agitation

Life. SAINT-SAËNS (să'n'sŏn') was born in Paris. His great-aunt taught him the elements of music. In spite of his remarkable ability he failed to win the *Grand Prix* when a student at the Conservatory, but his first symphony,

composed when he was sixteen, made the world aware of his genius. At eighteen he became organist of the Church of St. Merri, and later of the Madeleine; the latter position he held for nearly twenty years. During this time he was a voluminous and popular composer in every branch of musical art, though his early operas had failed of success. He traveled extensively through Europe and acquired a cosmopolitan reputation.

Character. From his early years he surprised all who knew him by the accuracy of his memory, the thoroughness of his knowledge, and his versatility, while his sincerity and his great modesty made him deservedly popular.

Work. *Saint-Saëns is a versatile and accomplished composer and performer and at the same time a brilliant essayist.* He has succeeded in nearly all the different forms of musical expression, but is chiefly notable as a master of orchestration. His symphonies and symphonic poems are remarkable for their wealth of spontaneous melodies and the originality of their harmonic effects. Of his greater dramatic compositions none has been performed so many times as the operatic oratorio, "Samson and Delilah." Saint-Saëns was regarded for many years as the foremost pianist of France, and his pianoforte works are among the best efforts of his genius; his songs and chamber music likewise take high rank. In addition to all this he is a good critic and a poet of delicate fancy.

GEORGES BIZET

FRENCH COMPOSER

1838-1875

Contemporaneous with Bizet	{	In France	{ Struggles between royalty and democracy; early French Republic
		In America	{ The antislavery agitation, the Civil War, and reconstruction

Life. BIZET (bē-zā') was born in Paris. He entered the Conservatory at the age of nine and progressed so far in his musical studies that he secured, among seventy-eight competitors, the prize offered by Offenbach for the best comic opera, and also won the *Grand Prix de Rome*. On his return from the prescribed residence in Italy he produced three serious operas, but these, being in a new style, failed to win popular approval. His first success came

with his incidental music to Daudet's "L'Arlesienne," and promise of greatness was overwhelmingly ratified in his opera comique, "Carmen," — founded on a story of Spanish life, — performed only three months before his sudden death.

Character. Sincerity and devotion to high ideals were Bizet's chief characteristics.

Work. *Bizet's "Carmen" represents the highest development of the opera comique.* This composer had a strong leaning toward the artistic ideals of Richard Wagner, and his devotion to that composer, then at the lowest point of his popularity in France, was the cause of Bizet's early failures and disappointments. Bizet demanded for his operas a text of real literary value, and for this reason came in time to have great influence over the French opera comique, which to-day stands on a high artistic plane. He was a brilliant pianist, and many of his one hundred and fifty pianoforte compositions have won popularity.

PETER ILYITCH TCHAIKOVSKY

RUSSIAN COMPOSER

1840–1893

Contemporaneous with Tchaikovsky	{	In Russia: Alexander II	{	Extensive emigration from Europe to the United States.
		In the United States		

Life. TCHAIKOVSKY (tchi-koff'skee) was born among the Ural Mountains, where his father was a mining engineer. When he was ten years old his father was appointed director of the Technological Institute of St. Petersburg, and the boy was placed in the School of Jurisprudence in that city, where he finished the prescribed course in nine years. He then took a position in the Ministry of Justice. Three years later, when twenty-two, he entered as a student the newly founded Conservatory of Music. Rubinstein was his teacher in composition. A cantata which he wrote won a prize, and before long his talent attracted so much attention that he was appointed professor in the Moscow Conservatory, where for twelve years he taught harmony, composition, and the history of music. At the end of this time a wealthy lady, whom he never met, put means at his disposal so that he might devote

all his time and talents to composition, and he spent the rest of his life untrammelled by pecuniary considerations.

Character. He was a man of ardent temperament, of striking and original personality, devoted to the loftiest ideals.

Work. *Tchaikovsky is the most eminent Russian composer.* His work embraces all forms of composition. His pianoforte compositions in large and small form are full of exquisite melody, and he has done much for the church service. His orchestral pieces are marked by bold modulations and characteristically Slavic alternations of fire and tenderness. His symphonies rank with those of the great masters.

NATHAN HASKELL DOLE

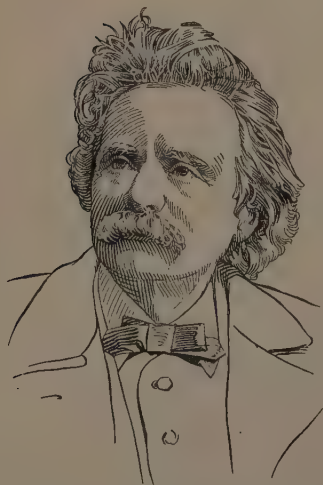
EDVARD HAGERUP GRIEG

NORWEGIAN COMPOSER

1843—

Contemporaneous with Grieg

<div data-bbox="501 690 665 855" data-label="Text"> <p>In Norway</p> <p>In the United States</p> </div>	<div data-bbox="665 690 688 855" data-label="Text"> <p>{</p> <p>{</p> </div>	<div data-bbox="688 690 1105 778" data-label="Text"> <p>Political differences between Norway and Sweden, culminating eventually in their separation</p> </div>
		<div data-bbox="688 778 1105 855" data-label="Text"> <p>Invention and development of the telegraph</p> </div>



Life. GRIEG (grieg) was born at Bergen, Norway. His early instruction in music was received from his mother. At fifteen, on the advice of Ole Bull, the eminent Norwegian violinist, Grieg was sent to the Leipzig Conservatory, where he was graduated four years later.

After several years spent in teaching and conducting he devoted himself to travel, study, and composition. He is very popular in his own country and receives an annual allowance from the Norwegian Parliament.

Character. Grieg is by nature a poet and devoted to the welfare of mankind. His patriotism shows itself in his ambition for the advancement of Norwegian art, and he is sincere and generous in his attitude toward the younger composers and musicians of his country.

Work. *Grieg is the greatest Norwegian composer.* He has many imitators, but the charm and style of his works are not easy of reproduction. He has been influenced by folk music. Though he has invented new harmonic effects, he always follows classic models of form. His music makes a strong appeal, for it is original, fresh, and tuneful. His longer compositions include a concerto for pianoforte and orchestra, the "Peer Gynt" suites, a string quartet, and five sonatas. Although Grieg is great as a song writer, yet his pianoforte pieces are, perhaps, the works which place the world most in his debt.

GIACOMO PUCCINI

ITALIAN COMPOSER

1858—

Contemporaneous with Puccini	{	In Italy: Struggle for Italian independence
		In the United States: The Civil War and subsequent events

Work. PUCCINI (poo-chē'nē) *stands at the head of the new school of Italian opera.* He was born in Lucca, Italy, having descended from a long line of musicians. His music strongly influences nearly all the contemporary writers of opera. Dramatic intensity, melodic fervor, and original harmonic device are the notable characteristics of his genius. His masterpieces, "Manon Lescaut," "La Bohème," and "Tosca," have attained international reputation.

HARVEY WORTHINGTON LOOMIS

RICHARD STRAUSS

GERMAN COMPOSER

1864—

Contemporaneous with Strauss	In Germany	{ Establishment of the German Empire, and subsequent events
	In the United States	{ Extension of territorial possessions, beginning with the purchase of Alaska

Life. RICHARD STRAUSS (strowss) was born in Munich. Before he was old enough to enter school he had written not only songs but music for the pianoforte and even for the orchestra. In 1885 he was musical conductor at Meiningen.

Work. *Richard Strauss has used all the resources of vocal and instrumental expression in the production of lyric, dramatic, and orchestral works of striking originality.* He is greatly discussed by musicians at the present time. His orchestral music is his greatest work, and examples of it may be found on many programmes. His peculiar characteristics are not so apparent in his songs as in his larger compositions. He has startled the musical world by his harmonic combinations, and he has broadened the whole scheme of orchestral writing. Among his greatest works are "Thus spake Zarathustra," "The Life of a Hero," "Till Eulenspiegel," and "Death and Transfiguration." These are all in the form of symphonic poems.

HARVEY WORTHINGTON LOOMIS

NOTED MUSICIANS AND COMPOSERS

WHO ARE REPRESENTED IN THE NEW EDUCATIONAL MUSIC COURSE

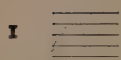
- Abt, Franz**, 1819-1885. German song writer and conductor.
- Adam, Adolphe Charles**, 1803-1856. French opera composer.
- Adams, Stephen** (pseudonym for Michael Maybrick), 1844- . English song writer.
- Aidé, Hamilton**, 1830- . French vocal composer.
- Alabieff, Alexander**, 1802-1852. Russian song composer.
- André, Julius**, 1808-1880. German organist, pianist, and composer.
- Arne, Thomas Augustine**, 1710-1778. English composer.
- Arnold, Samuel**, 1740-1802. English composer.
- Bach, Johann Sebastian**. See p. 234.
- Barnby, Joseph**, 1838-1896. English conductor and composer.
- Beach, Mrs. H. H. A.**, 1867- . American composer.
- Beethoven, Ludwig van**. See p. 239.
- Berlioz, Hector**. See p. 243.
- Bizet, Georges**. See p. 256.
- Blumenthal, Jacques**, 1829- . German pianist and composer of vocal and instrumental music.
- Bohm, Carl**, 1844- . German pianist and salon composer.
- Brahms, Johannes**. See p. 254.
- Bullard, Frederic Field**, 1864-1904. American composer of vocal music.
- Calkin, John Baptiste**, 1827- . English pianist, organist, and composer.
- Caraccioli, Luigi**, 1849-1887. Italian composer and singing teacher.
- Carey, Henry**, 1685 (?) - 1743. English music teacher and writer for theaters.
- Chaminade, Cécile**, 1861- . French composer of vocal and instrumental music.
- Chopin, Frédéric François**. See p. 246.
- Cornelius, Peter**, 1824-1874. German composer and writer.
- Delibes, Clement-Philibert-Leo**, 1836-1891. French dramatic composer.
- Diehl, Louis**, 1838- . English song composer.
- Dole, Nathan Haskell**, 1852- . American linguist and author of musical works.
- Donizetti, Gaetano**, 1797-1848. Italian opera composer.
- Dvorak, Antonin**, 1841- . Bohemian composer of operas, symphonies, and other works.
- Dykes, John Bacchus**, 1823-1876. English composer of church music.
- Eichberg, Julius**, 1824-1893. American violinist and composer.
- Elliott, J. W.**, 1833- . English composer of songs and sacred music.
- Elson, Louis C.**, 1848- . American musician, — teacher, critic, and lecturer.
- Fauré, Gabriel-Urbain**, 1845- . French composer of vocal and instrumental works.
- Fesca, Alexander Ernst**, 1820-1849. German composer of vocal and instrumental music.
- Flemming, Friedrich Ferdinand**, 1778-1813. German composer of chorus music.
- Foote, Arthur**, 1853- . American composer of vocal and instrumental music.
- Foster, Myles Birket**, 1851- . English composer of vocal and instrumental music.
- Foster, Stephen Collins**, 1826-1864. American song composer.
- Franz, Robert**. See p. 252.
- Gade, Niels Wilhelm**, 1817-1890. Danish composer of vocal and instrumental music.

- Garrett, George Mursell**, 1834-1897. English composer of vocal and instrumental music.
- Gatty, Alfred Scott**, 1847-. English composer of vocal and instrumental music.
- Gaul, Alfred Robert**, 1837-. English composer of vocal music.
- Gaynor, Mrs. Jessie L.**, American composer of vocal music.
- Gersbach, Joseph**, 1787-1830. German composer of school songs.
- Giardini, Felice de**, 1716-1796. Italian dramatic composer and distinguished violinist.
- Gilchrist, William Wallace**, 1846-. American composer of vocal and instrumental music.
- Glaser, Karl Gotthelf**, 1784-1829. German composer of vocal and instrumental music.
- Gluck, Christoph Wilibald**. See p. 236.
- Godard, Benjamin**, 1849-1895. French composer of vocal and instrumental music.
- Goepf, Philip Henry**, 1864-. American composer and author.
- Goetz, Hermann**, 1840-1876. German composer of vocal and instrumental music.
- Goldmark, Karl**, 1832-. Hungarian violinist, pianist, and composer of instrumental music.
- Gounod, Charles François**. See p. 252.
- Gregg, Louis**, French composer of vocal and instrumental music.
- Grétry, André Ernest Modeste**, 1741-1813. French dramatic composer.
- Grieg, Edvard Hagerup**. See p. 258.
- Gurlitt, Cornelius**, 1820-. German dramatic composer.
- Hadley, Henry K.**, 1871-. American composer of vocal and instrumental music.
- Hahn, Reynaldo**, 1874-. Born in South America. French composer of vocal and instrumental music.
- Halévy, Jacques François**, 1799-1862. French dramatic composer.
- Händel, George Frederick**. See p. 235.
- Hatton, John Liphott**, 1809-1886. English conductor and composer.
- Haydn, Joseph**. See p. 237.
- Hermes, Eduard**, 1818-. Prussian composer of songs.
- Huss, Henry Holden**, 1862-. American composer and concert pianist.
- Johns, Clayton**, 1857-. American pianist and composer.
- Jungst, Hugo**, 1853-. German composer of male choruses.
- Kinkel, Johanna**, 1810-1858. German composer of vocal music.
- Kjerulf, Halfdan**, 1818-1868. Norwegian composer of vocal and instrumental music.
- Koschat, Thomas**, 1845-. Austrian composer of vocal music.
- Kreipl, Joseph**, 1805-1866. Austrian composer of songs.
- Kroeger, Ernst Richard**, 1862-. American composer of vocal and instrumental music.
- Kücken, Friedrich Wilhelm**, 1810-1882. German composer of songs.
- Lacome, Paul**, 1838-. French composer of instrumental and vocal music.
- Lang, Margaret Ruthven**, 1867-. American composer of vocal and instrumental music.
- Lassen, Eduard**, 1830-1904. Danish composer of vocal and instrumental music.
- Lecocq, Charles**, 1832-. French composer of operettas.
- Liebe, Eduard Ludwig**, 1819-. German composer of vocal and instrumental music.
- Liszt, Franz**. See p. 248.
- Loomis, Harvey Worthington**, 1865-. American composer of vocal, instrumental, and dramatic music.
- Lwoff, Alexis**, 1799-1870. Russian composer of vocal and instrumental music.
- Mainzer, Joseph**, 1807-1851. German composer of vocal music.
- Marzials, Theodor**, 1850-. German song composer.
- McLaughlin, James M.**, 1857-. American musical educator.
- Mendelssohn, Felix**. See p. 244.
- Messenger, André**, 1855-. French composer of operatic music.
- Meyerbeer, Giacomo**, 1791-1864. German composer of dramatic works.

- Meyer-Helmund, Erik**, 1861– . Russian composer of songs and operas.
- Molloy, James Lyman**, 1837– . Irish composer of songs and operettas.
- Monk, William Henry**, 1823–1889. English composer of church music.
- Moskowski, Moritz**, 1854– . German composer of orchestral works.
- Mozart, Wolfgang Amadeus**. See p. 238.
- Nägeli, Johann Hans Georg**, 1773–1836. Swiss composer of songs.
- Norris, Homer**, 1860– . American composer of vocal music.
- Palestrina, Giovanni**. See p. 232.
- Pinsuti, Ciro**, 1829–1888. Italian composer of vocal music.
- Planquette, Robert**, 1850–1903. French operatic composer.
- Puccini, Giacomo**. See p. 259.
- Purcell, Henry**. See p. 233.
- Radecke, Rudolf**, 1829–1893. German composer of songs.
- Raff, Joseph Joachim**, 1822–1882. Swiss composer of vocal and instrumental music.
- Reichardt, Johann Friedrich**, 1752–1814. German composer of vocal and instrumental music.
- Reinecke, Carl**, 1824– . German composer of vocal and instrumental music.
- Rheinberger, Joseph**, 1837–1902. German composer of vocal and instrumental music.
- Ries, Ferdinand**, 1784–1838. German composer of vocal and instrumental music.
- Roeckel, Joseph Leopold**, 1838– . English composer of vocal and instrumental music.
- Root, George F.**, 1820–1895. American composer of songs.
- Rossini, Gioachino Antonio**. See p. 241.
- Rubinstein, Anton**. See p. 253.
- Saint-Saëns, Charles Camille**. See p. 255.
- Schubert, Franz Peter**. See p. 242.
- Schumann, Robert**. See p. 247.
- Silcher, Friedrich**, 1789–1860. German song composer.
- Smart, Henry**, 1813–1879. English organist and composer.
- Smith, John Stafford**, 1750–1836. English composer of vocal and instrumental music.
- Spohr, Ludwig**, 1784–1859. German violinist and vocal and instrumental composer.
- Stainer, John**, 1840–1901. English organist and composer of vocal and instrumental music.
- Stebbins, George C.**, 1846– . American composer of vocal church music.
- Strauss, Richard**. See p. 260.
- Sullivan, Arthur S.**, 1842–1900. English composer of vocal and instrumental works.
- Taubert, Wilhelm**, 1811–1891. German composer of vocal and instrumental music.
- Tchaikovsky, Peter Ilyitch**. See p. 257.
- Thomas, Ambroise**, 1811–1896. French composer of operas.
- Tosti, Francesco Paolo**, 1846– . Italian vocal composer.
- Veazie, George A.**, 1835– . American composer of vocal music.
- Verdi, Giuseppe**. See p. 250.
- Wagner, Richard**. See p. 249.
- Wallace, William Vincent**, 1814–1865. Irish composer of opera and pianoforte music.
- Weber, Carl Maria von**. See p. 240.
- Weckerlin, Jean-Baptiste-Théodore**, 1821– . French composer of operas, oratorios, and smaller works.
- Whelpley, Benjamin L.**, 1864– . American composer of vocal and instrumental music.
- Widor, Charles**, 1845– . French composer of operas and other vocal and instrumental works.
- Wilhelm, Carl**, 1815–1873. German composer of vocal music.
- Woolf, Benjamin E.**, 1836– . English composer of operas and smaller forms of music.
- Zöllner, Karl Friedrich**, 1800–1860. German composer of vocal music.

GLOSSARY

TERMS OF NOTATION



1 Staff,—five horizontal lines and four equal spaces.

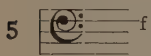


2 Leger Lines, or Added Lines,—light lines below and above the staff.

3 A, B, C, D, E, F, G,—**Pitches**,—the first seven letters of the alphabet by which tones are designated.



4 G Clef,—fixes G upon the second line, around which it turns. The staff thus marked is called the treble staff.



5 F Clef,—fixes F upon the fourth line, around which it turns. The staff thus marked is called the bass staff.

6 The Great Staff,—the combined treble and bass staves, formerly written as an eleven-line staff.

To distinguish between pitches in different octaves, the following distinction is made; great octave, small octave, one-lined octave, two-lined octave.

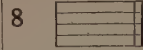
C (great c) the c on the second line below the bass staff.

c (small c) the c in the second space of the bass staff.

c̄ (one-lined c) the c on the first leger line above the bass staff and on the first leger line below the treble staff.

c̄̄ (two-lined c) the c in the third space of the treble staff.

7 Brace,—a vertical line which joins two or more staves.



8 Bars,—vertical lines upon the staff.

A Bar is one vertical line.

A Double Bar is two vertical lines and sometimes a *thick* vertical line.



9 A Measure,—the space between two bars, representing a group of strong and weak beats.

10 Notes :—

a)

Whole-note,—an open note-head without stem.

b)

Half-note,—an open note-head with stem.

c)

Quarter-note,—a closed note-head with stem.

d)

Eighth-note,—a closed note-head with stem and *one* hook.

e)

Sixteenth-note,—a closed note-head with stem and *two* hooks.

f)

Thirty-second-note,—a closed note-head with stem and *three* hooks.







g)


Grace-note,—a small note with or without a stroke across the stem, representing a passing tone preceding an essential tone, and borrowing the time it occupies from the essential tone.

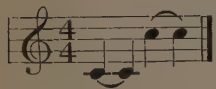
C D E F G A B | c d e f g a b | c̄ d̄ ē f̄ ḡ ā b̄ | c̄̄ d̄̄ ē̄ f̄̄ ḡ̄ ā̄ b̄̄ | c̄̄̄

GREAT OCTAVE SMALL OCTAVE ONE-LINED OCTAVE TWO-LINED OCTAVE

11 Rests:—

- a)  Whole-rest.
 b)  Half-rest.
 c)  Quarter-rest.
 d)  Eighth-rest.
 e)  Sixteenth-rest.
 f)  Thirty-second-rest.

12  The Tie,—a curved line joining two notes of the same pitch.

 It indicates that the second note over or under the tie is not to be repeated, but *sustained*, joined with the first.

13 (•) The Dot,—placed after a note lengthens it one-half; thus the dot after a half-note takes the place of a quarter-note tied.



The dot after a quarter-note takes the place of an eighth-note tied.



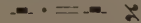
The dot after an eighth-note takes the place of a sixteenth-note tied.



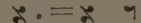
The dot after a sixteenth-note takes the place of a thirty-second-note tied.



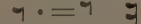
The dot after a rest lengthens it one-half; thus the dot after a half-rest takes the place of a quarter-rest.



The dot after a quarter-rest takes the place of an eighth-rest.



The dot after an eighth-rest takes the place of a sixteenth-rest.



14 (• •) The Double Dot,—placed after a note or a rest lengthens its duration three-fourths; thus the double dot after a half-note takes the place of a quarter-note and an eighth-note tied.




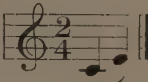
The double dot after a quarter-note takes the place of an eighth-note and a sixteenth-note tied.





15 The Phrase-Mark,—a curved line indicating the rhythmical grouping of notes.

16 Breath Mark,—a comma placed above the staff to suggest a place for taking breath.

17  The Slur,—a curved line joining two or more notes of different pitch.


 It indicates that the notes so joined are to be sung to one syllable.

18  The Hold or Pause,—a dot under or over a small curved line. It means that the note or rest over or under which it is placed is to be held longer than usual.

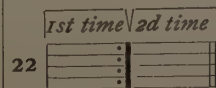
19  Staccato Marks,—direct that the tones be distinct, separated from each other. The wedge-shaped marks are the most emphatic staccato signs; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called *non legato*.

20 Turn,—a melodic grace rendered by four tones, represented by the note next above the written note, the written note itself, the note below, and the written note again. The sign is set either after or over the note modified.



21  The Repeat,—dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.

1st and 2d Endings—signs indicating that, in the repetition, the music marked *2d time* must be substituted for that



under the sign *1st time*.

23 D.C. Da Capo,—from the beginning (repeat).

24 D.S. Dal Segno,—from the sign ♩ : (repeat.)

25 Al Fine,—to the end.

26 Coda,—a passage at the end of a composition added to make a more effective conclusion.

27 Characters affecting Pitch:—

a) \sharp **The Sharp**,—raises the pitch represented by a staff-degree a half-step.

b) \times **The Double-sharp**,—raises the pitch represented by a sharped staff-degree a half-step.

c) \flat **The Flat**,—lowers the pitch represented by a staff-degree a half-step.

d) $\flat\flat$ **The Double-flat**,—lowers the pitch represented by a flatted staff-degree a half-step.

e) \natural **The Natural, or Cancel**,—removes the effect of a sharp or flat;

$\flat\flat$ removes the effect of one of the two flats in $\flat\flat$;

$\sharp\sharp$ removes the effect of one of the two sharps in \times .

28 Interval,—the difference in pitch between two tones.

29 Half-Step,—the smallest interval employed in modern music.

30 Step,—an interval containing two half-steps.

31 Staff-Degrees,—lines and spaces of the staff.

32 Major Third,—an interval embracing three staff-degrees and containing four half-steps.

33 Minor Third,—an interval embracing three staff-degrees and containing three half-steps.

34 Scale,—a succession of tones within the octave, ascending or descending according to a fixed rule.

Scales:—

a) **The Major Scale**,—a succession of five steps and two half-steps in the following order: 1 to 2, a step; 2 to 3, a step; 3 to 4, a half-step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step. A major scale is a scale whose first third is a major third. (For scale building and development of signatures, see Glossary of the Second Music Reader.)

b) **The Chromatic Scale**,—twelve tones within the octave, ascending or descending in regular succession by half-steps. (For representation see Glossary of the Third Music Reader.)

c) **The Minor Scale**,—a scale whose first third is a minor third. (For the various forms of the minor scale see Glossary of the Fourth Music Reader.)

35 Signatures of Keys, Major and Minor:—

Key of C Major
or A Minor

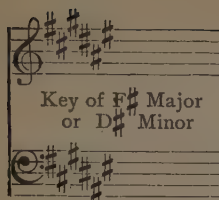
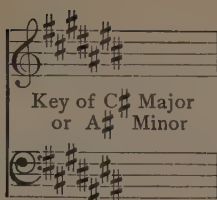
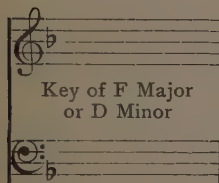
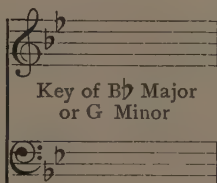
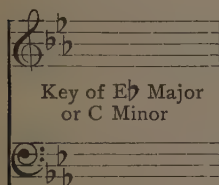
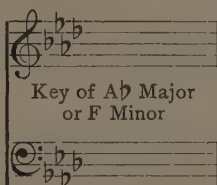
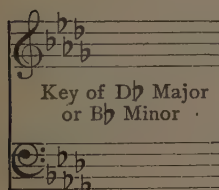
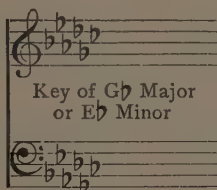
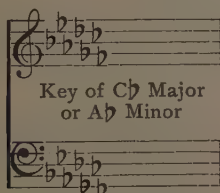
Key of G Major
or E Minor

Key of D Major
or B Minor

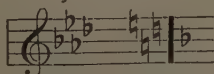
Key of A Major
or F# Minor

Key of E Major
or C# Minor

Key of B Major
or G# Minor

Key of F# Major
or D# MinorKey of C# Major
or A# MinorKey of F Major
or D MinorKey of Bb Major
or G MinorKey of Eb Major
or C MinorKey of Ab Major
or F MinorKey of Db Major
or Bb MinorKey of Gb Major
or Eb MinorKey of Cb Major
or Ab Minor

36 Transition,—passing suddenly out of one key into another. The part of the signature which does not appear in the new key is cancelled just before the heavy bar marking the close of the first key; thus, —



Transition from the key whose signature is four flats to the key whose signature is one flat.

37 Scale Names,—One, Two, Three, Four, Five, Six, Seven, and Eight,—the names applied to the successive tones of the major scale.

38 Intermediate Tones,—Sharp-one, Sharp-two, Sharp-four, Sharp-five, and Sharp-six,—the intermediate tones which may be introduced into the scale ascending. Flat-seven, Flat-six, Flat-five, Flat-three and Flat-two,—the intermediate tones which may be introduced into the scale descending.

39 Syllables,—commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending,—#1, di; #2, ri; #4, fi; #5, si (or sil); #6, li: descending,—b7, te (or se); b6, le; b5, se (or sel); b3, me; b2, ra.

40 Scale-Degrees,—names applied to the successive degrees of the scale, major or minor: 1st degree, Tonic; 2d degree, Supertonic; 3d degree, Mediant; 4th degree, Subdominant; 5th degree, Dominant; 6th degree, Submediant; 7th degree, Leading-tone or Subtonic.

41 Chord,—the simultaneous sounding of two or more tones of different pitch.

42 Triad,—a chord consisting of a tone with its third and fifth.

43 Principal Triads,—the tonic, subdominant, and dominant triads, numbered respectively I, IV and V.

44 Measure-Signatures:—

$\frac{2}{4}$ $\frac{2}{2}$ two-quarter measure and two-half measure; i. e., two quarter

notes or their equivalent fill the measure: two half notes or their equivalent fill the measure.

$\frac{C}{4}$ barred C, used interchangeably for two-half measure and four-

half measure.

$\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ three-eighth measure, three-quarter measure and three-half measure.

$\frac{4}{4}$ $\frac{4}{2}$ four-quarter measure.

$\frac{6}{8}$ $\frac{6}{4}$ six-eighth measure and six-quarter measure.

$\frac{9}{8}$ $\frac{12}{8}$ nine-eighth measure and twelve-eighth measure.


45 Beat, — pulse; an equal division of the measure.

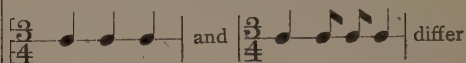
46 Rhythmic Type, — time values equal to a beat. When the quarter-note is the beat unit, the rhythmic types are:



(called the triplet.)

The eighth-note, the half-note, and sometimes other notes are used as the beat unit.

47 Rhythmic Figure, — combination of rhythmic types: thus,  is a rhythmic figure equal to two beats, when the quarter-note is the beat unit. Rhythm varies according to the rhythmic types included; thus,



in rhythm while they coincide in measure.

48 Syncopation, — an interruption of the natural pulsation of the music, bringing the strong accent on a part of the measure usually not thus accented.

49 Bass ad lib., — literally bass "at will"; i.e., the bass may be sung or omitted at discretion, the bass voice, in such case, not being essential to complete harmonic setting.

50 A B etc., — reference letters used for convenience in referring to movements or divisions of the music.

TERMS AND SIGNS OF EXPRESSION¹

Accelerando (ăt-chă-lă-răn'dô), accelerating.
Adagio (ă-dă'jô), slow; literally, at leisure.
Ad libitum (ăd lib'i-tum), at the pleasure of the performer.

Alla burla (ăl'lă bôor'lă), humorously.
Alla marcia (ăl'lă măr'chiă), in the manner of a march.

Allegretto (ăl-lă-grăt'tô), less quick than *allegro*; diminutive of *allegro*.

Allegro (ăl-lă-grô), quick, lively; literally, cheerful.

Andante (ăn-dăn'tă), slow, graceful; moving at a moderate pace; literally, walking.

Andantino (ăn-dăn-tén'no), the diminutive of *andante*, and indicating here quicker *tempo*.

Animato (ă-ně-mă'tô), animated.

Appassionata (áp-păs-sê-ô-nă'tă), passionate, with emotion.

Assai (ăs-să'ê), very.

A tempo (ă tēm'pô), return to first rate of speed.

Ben marcato (băn măr-kă'tô), well marked.

Brillante (brêl-lăn'tă), brilliant, sparkling.

Cantabile (kăn-tă'bê-lă), in a singing style, or very *legato*.

Colla voce (kôl'lă vô'chă), with the voice; *i.e.* taking the time from the singer.

Commodo (kôm'mô-dô) } with ease.

Comodo (kô'mô-dô) }

Con anima (kôn ă'ně-mă), with animation.

Con brio (kôn brê'ô), with vigor, spirit, force.

Con espressione (kôn ăs-prăs-sê-ô'nă), with expression.

Con grazia (kôn gră'tsê-ă), with grace.

Con moto (kôn môt'ô), with spirited movement.

Con moto di barcarolla (kôn môt'ô dē bār-kă-rô'lă), with the movement of a boating song.

Con moto di schottische (kôn môt'ô dē shôt-tîsh), with the movement of a schottische.

Con spirito (kôn spê'rê-tô), with spirit, energy.

Con tenerezza (kôn tăn-ă-răt'să), with tenderness.

Crescendo (kră-shăn'dô), gradually increasing the tone.

Diminuendo (dê-mê-nô-ăn'dô), gradually lessening the tone.

Dolce (dôl'chă), sweet, soft.

E (ă), and.

Energico (ă-năr'jê-kô), energetic, forcible.

Espressivo (ăs-prăs-sê'vô), with expression.

f, forte (fôr'tă), loud.

ff, fortissimo (fôr-tês-sê-mô), very loud.

fz, forzando (fôr-tsăn'dô), sharply emphasized.

Giocoso (jô-kô'sô), humorous, playful.

Gioioso (jô-yô'sô), joyous.

Giusto (jôos'tô), in just, exact time.

Grandioso (grăn-dê-ô'sô), grand, sonorous.

Grazioso (gră-tsê-ô'sô), graceful, elegant.

Il melodia (êl mē-lô'di-ă), the melody.

Larghetto (lăr-găt'tô), rather slow; the diminutive of *largo*, slow, or, literally, large.

Largo (lăr'gô), slow, broad.

Legato (lă-gă'tô), even, continuous, flowing; literally, tied.

Leggiero (lăd-jê-ă'rô), light.

Lento (lăn'tô), literally, slow.

Lusingando (lôo'zên-găn'dô), coaxingly, persuasively.

Ma (mă), but.

Maestoso (mă-ês-tô'zô), with dignity, majesty.

Marcato (măr-kă'tô), distinct, emphasized; literally, marked.

Marcia (măr'chiă), march.

Marziale (măr-tsê-ă'lă), martial, in the style of a march.

Meno (mă'nô), less.

Meno mosso (mă'nô môs'sô), less speed, less fast.

mf, mezzo forte (mêd'zô fôr'tă), half loud.

Minuetto (mê-nô-ăt'tô), a minuet.

Misterioso (mês-tă-rê-ô'sô), mysterious.

Moderato (môd-ê-ră'tô), moderate.

Molto (môl'tô), much, very.

mp, mezzo piano (mêd'zô pē-ă'nô), half soft.

Non troppo (nôn trôpp'pô), not too much.

Penseroso (pên-sê-ê-rô'sô), thoughtful, pensive.

Più (pē'ų), a little more.

Poco più moto (pô'kô pē'ų môt'ô), somewhat faster.

pp, pianissimo (pē-ă-nîs's-mô), very soft.

p, piano (pē-ă'nô), soft.

Presto (prês'tô), fast, in rapid *tempo*; usually one beat to the measure; literally, quick.

Rallentando (răl-lên-tăn'dô), becoming slower; literally, abating. Abb. *rall.*

Religioso (răl'lê-jô'sô), solemn, devout.

Rinf., rinforzando (rîn-fôr-tsăn'dô), suddenly emphasized and accented.

Risoluto (rê-zô-lô'tô), energetic, decided.

Ritardando (rê'tăr-dăn'dô), slower; literally, retarding. Abb. *rit.*

Riten., ritenuto (rê'tă-nų'tô), immediately slower.

Scherzando (skêr-tsăn'dô), sportive, playful.

Semplice (sêm'plê-chă), simple.

Sempre (sêm'pră), always, continually.

Sforzando (sfôr-tsăn'dô) (=), with special emphasis.

Solennelle (sô-lên-nêl'), solemn.

Sostenuto (sôs-tă-nôot'ô), sustained.

Spiritoso (spê-rê-tô'sô), spirited.

Tanto (tăn'tô), as much, so much.

Tempo di valse (tēm'pô dē văl'să), in the time of a waltz.

Tranquillamente (trăn-kwêl-lă-măn'tă), calmly, quietly.

Tranquillo (trăn-kwêl'tô), tranquil, quiet.

Veloce (vê-lô'chă), swiftly.

Vivace (vê-vă'chă), gay; literally, lively.

Vivo (vê'vô), animated.

¹ Webster's Dictionary symbols of pronunciation used throughout.

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